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Musical Items.

HOME.

EDWARD SOLOMON, once well-known as a writer of popular light operas, died recently in London.

As we go to press, we are greatly shocked to receive the sad news of the sudden death of CHAS. H. JARVIS, a celebrated pianist of this city.

MR. E. A. McDOWELL, of whom a sketch was given in "Celebrated Pianists," is giving a series of recitals in New York City with great success.

MR. PLUNKET GREENE, whose bass voice and artistic method made such a success here a season or two ago, will visit us again and remain until June, giving recitals in the leading cities.

AMONG the choral works to be given at the next Worcester festival are Mendelssohn's "St. Paul," Berlioz's "Faust," Massenet's "Eve," and Jordan's "Barbara Frietchie."

THE first piano to enter Cleveland, Ohio, it is said was a Chickering, made by Jonas Chickering, the father of American pianoforte making. It was sent to a friend and is much prized by the owner.

MISS CHARLOTTE W. HAWES of Boston, has been creating reform in musical bells. A society called Old Colony Guild of Bell Ringers, composed of skilled bell ringers of English cathedrals, now peal the old Christ Church of Boston.

AN American composer, Bruno Oscar Klein, will produce an opera for the first time at the Hamburg Stadt Theatre, in February. The opera is entitled "Kenilworth," and the leading rôle of Amy Robsart will be sung by Mme. Klafsky, of Wagnerian fame. The story follows Scott's novel of that name; libretto by Wm. Mueller, of New York.

J. B. MILLETT & Co., of Boston, Mass., have opened a Composers' Bureau, for the revision, criticism, and sale of musical MSS. A regular method of procedure is arranged, and all departments of the work are provided for. They issue a circular describing the bureau.

A RARE event was the appearance recently at a concert in Boston, of a father and son both singing, "The Lord is a Man of War," with fine results. This was done by Myron W. Whitney, the celebrated basso, and his son Myron W. Whitney, Jr., who bids fair to be the equal of his famous father.

At a Chicago concert Mr. Wm. H. Sherwood played Heller's "F sharp minor concerto with the orchestral parts transcribed for organ, and played by Mr. Frederick Archer. At the last moment it was discovered that there was the difference in pitch of a half tone between the organ and piano, whereupon Mr. Archer demonstrated his fine musicianship by transposing his part a half-tone lower at sight.

WHAT some of us despise others seek after. The following should put to shame many half-hearted music students: "Some ladies in Chicago are teaching poor children the piano by giving them instruction and allowing them ten minutes practice on the piano every Sunday. Their practice at home they do on the table as they have no pianos. So earnest are they, however, that at a recent recital, the little ones showed remarkable progress."

SOME among us who sigh for the "good old times" can hardly wish for such times to return in music. Weber received for "Freischütz," one of the most popular and profitable operas ever written, only \$4000, and \$8000 comprised the total of the returns for his works. Strauss, Sullivan, Mascagni, would scorn such figures for one of their works. Humperdinck, the composer of the opera "Hänsel and Gretel," smilingly refused \$5000 for it. His profits have been at least \$50,000 in a year, for this short opera.

FOREIGN.

DR. A. C. MACKENZIE, of London, has been knighted by the Queen.

THE musical obituary list of 1894 includes among others, Rubinstein, Bulow, Helmholtz, Hellmesberger, Albini, Chabrier, Cui, Sukka, Johanna Bachmann-Wagner, Rayd's Parry, Spitta, and Godard.

A COLLECTION of 8,475 operas was recently presented to the Academia di Santa Cecilia at Rome; the collection goes back to the beginnings of stage music. The Academia has also received from the Italian Government 1,500 rare musical books and manuscripts found in suppressed convents.

THE last complete composition of Anton Rubinstein is about to be published by Sanf, in Leipzig. It is an orchestral suite in five parts, and was to have been conducted at St. Petersburg by the composer on December 10. The London Philharmonic Society has accepted it for performance at one of its spring concerts.

ONE of the passengers on the ill-fated Elbe was Adolph Baumann, who was engaged by Walter Damrosch as stage manager during the season of German opera in N. Y., which began Feb. 25. He was an accomplished musician.

SIR JOHN STAINES at the recent Public Conference of Musicians told an interesting story about his own paper, "Does Music Train the Mind?" The printers knew better than Sir John, and set the type up in proof, "Does Music Strain the Mind?"

NOVAKO, EWES & Co. have recently published the first movement from Händel's "Dixit Dominus," a long and elaborate work, completed in Rome in April, 1707. The original edition, by Dr. Chrysander, from the autograph score for soli, five-part chorus, strings and continuo, has been followed in this last publication. It is very strong and rivals the most famous of his works. It is the vocal score with piano accompaniment, and is very interesting.

ONE of the most famous concert halls in the world—the Gewandhaus, at Leipzig—is now being pulled down, in order to make room for an edifice of quite another kind. It was built in 1781, the first concert taking place in November of that year, and its erection was due to the then duke of Weimar, the then Burgomaster Muller, and the then well-known musician, Johann Adam Hiller. The Gewandhaus was remarkable for excellent acoustic properties.

SOME letters of Paganini were printed in a Roman paper lately. Such letters are rare because of his illiteracy. He growls because the "hard times" prevent him from making more than \$100,000 in two months. In one letter he says: "People are no longer asking each other 'Have you heard Paganini?' but 'Have you seen him?' Truth to tell it annoys me to have everybody believe that I have the devil inside of me. The newspapers write so much about my appearance, and that is what excites such incredible curiosity."

THE musical borrowings of Händel were recently enlarged upon by Ebenezer Prout, who called Händel the "grand old robber." That he took a large amount of music from his contemporaries is doubtless true, but he is defended by Mr. Cummings, of London, who claims that it was done openly, and was a custom of the period. In short, the things were quotations, of which Händel never made any secret, and it is pointed out that if any blame at that period attached to Händel, he would most certainly have been denounced by his arch-enemies, Pepusch, Dr. Greene, Mattheson, and others.

THE recently discovered Chopin nocturne was written in Paris on a small sheet of music-paper, soon after the production of the concerto in France, when the composer was about 21 years old. He sent it in a letter to his sister Louise, at Warsaw. It was thought to be destroyed in the sacking of Warsaw in 1863. Quite lately, however, it was found to have escaped destruction; and an eminent Russian composer and pianist to whom it was shown at once recognized the written notes and the musical style as Chopin's own—so much so that he played the piece in public at the festival held last autumn at or near Warsaw, in honor of the uncovering of the national monument to Chopin.

THE PIANO—WHAT IS IT?

BY FREDERIC DEAN.

On the morning of May 9, 1876, a stone was placed in the cloisters of Santa Croce, in Florence, bearing this inscription:—

"To Bartolomeo Cristofori, the inventor of the pianoforte."

Now, what is this instrument, the invention of which is credited to this seventeenth century Florentine?

It is but a box of metal strings, each one of which is so tightly screwed into its metal clamps as to render impossible any variation of its one set tone. It is furnished with a set of keys that play upon these strings in the most arbitrary, mechanical, unmusically, manner. It was long ago found impossible to retain the instrument among the others of the orchestra, and it was banished as unfit to associate with them. It is, then, an ostracized solo instrument, having nothing in common with its brother sound producers. It is a mechanical toy, soulless, unmusical, alas, too often but a bit of sounding brass, a tinkling cymbal.

And yet, upon this box of metal strings, this soulless mechanical toy, has been expended more thought and more money than upon any other instrument the world has ever acknowledged. Composers have penned more notes for it than for the bulk of all the orchestral instruments, and it possesses to day a literature unrivalled in any other branch of musical composition.

During the past year there were made in the State of New York thousands of pianos. To-day there are nearly one hundred firms of piano makers in New York city and Philadelphia. The estimated amount of capital tied up in the piano enterprise in America is \$200,000,000.

Now, to what do you attribute the wonderful popularity of this instrument? This pet of musicians, this business man's toy, that has consumed the thought and lined the pockets of the many interested?

I tell you it is nothing but the mechanical perfection of the instrument, for which all makers are striving, and which all performers are demanding in their instruments. For the piano is, first, last and all the time, a mechanical instrument; with the development of its mechanism is to be found the growth and development of our art from its very beginnings; without this mechanical growth, our pianoforte literature and pianoforte virtuosity would have been impossible; and, in the history of our perfected piano of to-day is written the history of the instrumental music of the world.

Go back to the beginning of all things in instrumental music and see this instrument foreshadowed. The oldest musical instrument known is the Chinese *Pien King*. Upon two horizontal bars are suspended sixteen metal plates, which, when struck with a hammer, gave out the notes of the Chinese scale. Here is the first piano. The ancient dulcimer, was an open box of strings, which, when struck with a hammer, gave the notes of the scale. The Psalter is a dulcimer played with a plectrum instead of a hammer. Man's ingenuity soon constructed a mechanical device for plucking the strings. Fastening a quill in one end of a long stick and adjusting the stick on a lever, or key, he forced the string to sound by pushing the key up or down. And this is the spinet. Another inventor attached to the end of this horizontal key-stick an upright piece of metal, which pushed up against the string and caused it to vibrate. And this was the clavicord. A still more resonant tone was demanded, and a little hammer was made and put in place of the metal tangent of the clavicord, and here was the embryo piano.

Everything thus far has been purely mechanical. Now note the further process.

When the first piano maker used his hammer keys, he found it impossible to keep his strings in place with the strong pounding they were getting, without making an additional support for them, and finally strengthening the strings themselves. His frame was strengthened by additional pieces of heavy wood under the sounding board, wherein were fastened the pegs for the strings, which from catgut have been turned into wire, and the single wire has been doubled, trebled and quadrupled.

The increasing strain on the frame forced the maker to heavier and heavier woods, until iron took the place of the heaviest.

And right here, note the development of pianoforte music and compare it with the mechanical growth of the instrument itself. We all remember the differences of opinion between the two schools of Clementi and Mozart, and how, after the meeting of the diametrically opposed players, Mozart speaks of Clementi as "a mere mechanician."

And perhaps he was wiser than he thought. Clementi was the father of pianoforte playing, and are not all piano performers of the present day mechanicians at best, as players upon the most perfect mechanical musical instrument should be.

Clementi lived in and through a wonderful epoch in the life of the pianoforte. At his birth Händel was still playing upon his Schudi Harpsichord. During his life Mozart, Beethoven, Cramer, von Weber, Kalkbrenner, Czerny, Moscheles, Mendelssohn, Chopin, Pleyel, Liszt, Thalberg, Kullak, Clara Schumann, Reinecke, Gottschalk, Rubinstein and von Bülow had come into the world, each to add his or her mite toward the perfection of expression, of technic, of mechanical skill in the manipulation of these fixed cold keys.

Before his death the old Bach touch had become obsolete. The gentle whispering to the keys, so common with Mozartian players, had been drowned in the echo of the fiercer, more virile stroke necessitated by the Beethoven music, and 'virtuosity became the ruling passion of the hour.

From a piano arrangement one may obtain an excellent outline sketch of any musical composition. But it is but an etching of the beautifully colored painting. The tones of the instrument are clear, cold, precise. In them is no warmth, no color, and just because they have no warmth, or color, they make of the instrument something unlike anything in Heaven or upon Earth. The pianoforte is not a copy, it is original. It has no soul. It is mechanical. And because it is mechanical, it naturally lends itself to mechanical treatment. And, so, for all these years, its builders have tried every expedient to make it more and more perfect mechanically. Its tone has been made more brilliant, more lasting, clearer, louder. Every ingenious shift that could be imagined has been utilized to increase the ease of producing these tones. We no longer have the two rows of keys used by Händel, for in our one row we have more power than in his two. We have done away with draw stops, and have substituted automatic dampers. The centuries have not been wasted, for we have under our piano lid a mechanical contrivance that enables us to overcome all obstacles, and that plays for us the most intricate, most difficult of passages.

Lift the lid of your piano then, and study this wonderful mechanism, for in its history is written the history of instrumental music. From the oldest known instrument to the newest, most prominent, most perfectly fitted with mechanical machinery,—from the Chinese *Pien King* and the ancient Psalter and dulcimer to the 19th century grand piano is but one continued development of mechanical ingenuity.

Since the revival of instrumental music in 1800, the piano has ever held a prominent place in the use of instruments and in the literature of instrumental music, on account of the ingenuity displayed in its inner mechanism. It has seconded every thought and borne out and made possible every attempt at progress in the literature of the instrument. The growth of piano literature from the days of the *Fantasias* of Scharlatti, Couperin, and Sebastian Bach to the pleasing melodies of Haydn and Mozart, from Clementi's freshly aroused interest to Czerny's "School of Velocity," from Field's "Nocturnes" to Beethoven's *Sonatas*, from the romanticism of a von Weber to the clear-cut tones of Thalberg, from the perfection of Chopin's work to the versatility of Liszt, the titanic power of Rubinstein and the intellectuality of Paderewsky,—this growth, I say, has been possible only because of the growth of the mechanical part of the piano.

Herr Ernst Pauer, in a recent essay, deprecates the "ignorance of too many of the present pianists in regard to the construction of the instrument on which they

perform, whilst every player on the flute, oboe, clarinet, bassoon, horn, violin or violoncello is intimately acquainted with the interior of his instrument.

And, this ignorance is more widespread than we imagine. You say you prefer a Steinway, a Chickering, a Smith, a Jones, a what-you-will. You complain that this action is too heavy, that too light; that the tone of this instrument is too brilliant, that of the other too subdued, too muffled; but do you know why? Would you know what to do to clarify or subdue the tone of your piano? Do you know anything about the mechanism of your stringed friend, in whose society you pass the majority of your working hours, and to whom you devote the major part of your life?

Oh, you teachers! You professors of technic, of style; you instructors of methods; you pounders of keys! I beg of you pause in your work, lift your fingers from your ivory messengers, open your box of strings, and bow your head to the inner mechanism that makes it possible for you to reproduce the grace of Chopin, the power of Beethoven, the intricacies of Liszt.

MUSICAL MICAWBEERS.

BY N. D. HAWKINS.

EVERY branch of musical work has among its ranks persons imbued with the Micawber spirit. Perhaps more than any other of Dickens' characters we regard Micawber with contemptuous amusement, and yet we recognize his characteristics in far too many musicians, among students, teachers and writers.

Among students it is probably most prevalent. They are always going to have time to work. Next week or month they will not have so much visiting or dress-making to attend to, and they are going to settle down and practice and study hard enough to make up, but they keep on resolving instead of doing.

Too many teachers are 'going to' have a brilliant future for themselves and students; they intend to have an ensemble class for the advanced students and study the grand work of our great masters.

They realize how much benefit would be derived from it, and it would be a pleasant and instructive feature of recital work. But this week they have extra work and next week it is really impracticable to commence, then one of the best students is ill, and so it goes, and Micawber-like they begin over again (with the plans).

They decide to organize a Musical Society in the town, and think, and think, how grand it would be and would so elevate the musical sentiment of the place (and of course it would). And their enthusiasm knows no bound; but really they have not the time just now to see the people and arouse interest, and they must send away for bylaws and suggestions anyway and—well it smotheres and dies in the fertile brain.

And oh the many helpful suggestions written (in thought) which would be such a timely help to some timid learner or perplexed teacher; articles, the editor of *The Etude* would be rejoiced to see.

And they go stirring around in some brain—but "Micawber" is going to write them and cause his name to be blessed, but he cannot take time now, even to jot down the outline that would take perhaps five minutes, and while waiting for the next students he reads the daily papers or curls his mustache. He is going to write it soon, and lo! when he has the ink uncorked and pen in hand the idea refuses to shape itself again and a good thought is lost.

Away with you Micawber, and let these people do in the present what they are "going to do soon," and the musical world will be advanced all along the line.

Musical art recognizes two kinds of music—artistic music, the production of the artist, and national music, the production of the people. If we liken music to flowers the former would be the cultivated, the latter the wild flowers.—*Christiani*.

Work alone praises or condemns its masters, and I therefore measure every one by that standard.—*Johann Sebastian Bach*.

A SHORT GLOSSARY OF MUSICAL TERMS
(UP TO DATE).

BY A DISCONTENTED MUSICIAN.

Melody.—An obsolete term.**Harmony.**—That sentiment which exists between two *prime donne* in the same theatre.**Common Chord.**—This chord has obtained the reputation of being so common that composers usually avoid it, except, on rare occasions, to finish a piece or movement with.**Diminished Seventh.**—A chord which is used to modulate from one key into any other when no easier way can be thought of.**Scale.**—A youthful progression of notes, the sound of which is but slightly diminished by the interposition of a thin brick wall or partition. A major scale ascends to the octave and down again, triumphantly, as if it were proud of the feat; a minor scale, on the contrary, starts conceitedly, but returns with "its tail between its legs," metaphorically speaking, as if it had made a failure—somewhat after the fashion of an artist whose opinion of himself and that entertained of him by the audience differ. N.B.—Chromatic scales also exist, but they are usually employed only to portray thunderstorms and rough sea voyages.**Consecutive Fifths.**—An artifice used by composers to show their indifference to the rules of grammar, and to annoy critics and Mus. Docs.**Counterpoint.**—Two or more themes forcibly made to go together whether they desire it or not. (Two barrel organs playing different tunes in the same street are a good example of counterpoint.)**Rhythm.**—A number of accents (the stronger the better) placed intentionally on the unaccented parts of the bar, so that no one knows where the bar begins or ends. This can be done in many very ingenious ways.**Modulation.**—The art of beginning a piece in one key, dexterously going through all the keys of the scale, and returning to the key one started in without its being perceived. If a piece remains long enough in any one key for the listener to be able to get firm hold in his mind of this key before it escapes into another, the modulation is not a good one.**Tremolo.**—An orchestral device used mostly as an accompaniment when no other resource is conveniently at hand. It is capable of expressing almost all natural or supernatural ideas, such as angels, lovers, villains, etc., according to whether it is played in the high treble, the middle register, or the bass respectively. When used by the human voice it is generally expressive of fear—or of inability to sing differently.**f or forte.**—As loud as possible.**p or piano.**—Perhaps not quite so loud as the above. (The difference is perceptible only to well-trained ears.)**Crescendo.**—Quicker.**Diminuendo.**—Slower.**Allegro.**—In Italian, as fast as possible; in German, moderately; in English, without any hurry.**Andante.**—In Italian, slightly slower than Allegro; in German, quietly and tenderly; in English, very slowly and gravely, dragging the time.**Composition.**—The art of absorbing the musical ideas of others and reproducing them in such a way that they shall be sufficiently unrecognizable to one's self and scarcely less so to the listener.**Pianist.**—Any one who plays the pianoforte and comes from a foreign country.**Singer.**—A person who possesses a more or less agreeable voice, and has a repertoire of at least three ballads, which he can sing to his own satisfaction.**Opera.**—A highly sensational, immoral play, set to quite unnecessary music.**Symphony.**—An orchestral work in as many movements as possible, displaying plenty of learning and more dullness. (N.B.—Symphonies are seldom published.)**Concerto.**—An orchestral work with an accompaniment for the pianoforte, which instrument endeavors at various times to make itself heard above the orchestra, but failing in these attempts gives up, and leaves the latter to play by itself.**Chamber Music.**—Three or four stringed or wind instruments (or both) played simultaneously by the same number of performers; who are not permitted to leave their seats for at least three-quarters of an hour. Occasional breathing time is allowed to these performers, who, however, must not take it all at the same time.**Song.**—A short, mediocre poem, divided into two or three verses, having, usually, as its theme the reminiscence of an elderly relative or the premature decease of a youthful one, and set to more or less inappropriate music for a single voice, with an accompaniment for the pianoforte, consisting of chords for the first one or two verses, and triplets for the last. It should not be written in any key with more than three sharps and flats.**Part Song.**—A short, piece of vocal music in several parts (usually without accompaniment), which begins in one key and ends half-a-tone or more lower.**Glee.**—When the words of the poem consist of very few lines, not sufficient for an ordinary Part-Song, these are repeated many times over in the musical setting, in order to make the Piece of the necessary length. This constitutes the difference between a glee and a part song.**Interval.**—The most enjoyable part of any musical entertainment.

'CONCENTRATE! CONCENTRATE!'

We have ever espoused the cause of culture. Time and time again we have urged upon our readers the necessity of wide reading, of knowledge which does not pertain to the art of music, of the value of foreign tongues, of the mastery of business detail, and of the advantages to be gained by acquaintance with the masterpieces of painting, poetry, and sculpture. The drama, too, should not be neglected, since it is parent to that modern form which Richard Wagner so marvelously developed in his music dramas. But while culture broadens there is this much to be said on the other side of the question. Mere knowledge for knowledge's sake may prove a bar to concentration. Diffuseness of learning—in a word, the shallow memorizing of a few generalities—is not sufficient, and if musicians are as a rule too prone to confining themselves to their own special art, they very often make the mistake of experimenting recklessly with more than one branch of it.

The man who plays two or three instruments in a mediocre manner is becoming alarmingly in evidence. Concerts are even given at which a performer plays the piano, sings, and afterward gives us a violin solo. A little knowledge on a half dozen instruments is a dangerous thing. Far better the specialist who devotes himself intensely to the organ, the piano, the violin, or the cello. He is sure, ambition and talent being granted, to make for himself a name and also enjoy the sweet satisfaction of having mastered his task. In his finely discriminating study of French writers of prose and verse, Henry James speaks of the necessity of the artist to master this intellectual instrument and then playing it to perfection. It is not given to all of us—this faculty of intense application, this patience which knows no limit, no bounds. But we do know that the person who attempts the playing of more than one instrument usually falls between two stools. It is a marked characteristic of the American temperament—this grasping at many boughs in the anxiety to bring all the cherries down. A wise fate has, however, set limitations to our ambitions, and so no man has yet been great on two instruments.

Hearsay evidence as to this is not conclusive. Even a man may not play the virtuoso and be a great composer. Every pianist and violinist who has turned to composition has of necessity abandoned concert playing. The grasp over sheer technical material requires the study of a lifetime. How then can men and women fritter away their time by playing the piano a little, fooling with the violin, or dipping into singing? Every pianist fancies that he can play the organ, and there are few organists who do not assert that piano playing is a comparatively easy art to overcome. As a matter of fact, the geniuses of the two instruments most widely differ, and no great organist has ever been a great

pianist. Mendelssohn's case is commonly instanced in this respect, but Mendelssohn nevertheless was not a great organ virtuoso, and while his piano playing was delightfully musical, clean cut, and sympathetic, he does not rank among the great pianists. Chopin is an exception, but he does not prove the rule. He virtually abandoned piano playing for composition. The same may be said of Beethoven. We know that to play the viola part in a quartet, then dash off a Liszt polonaise on the piano, and afterward sing a Schumann song is very fascinating, but this versatility is dearly earned.

Ask a great violinist like César Thomson, a man whose technic is marvelous, and he will answer you that he despairs of ever reaching his ideals. Speak to Rafael Joseffy, and you will discover that he studies with the reverence of a neophyte. His goal still seems unattainable. And these men are acknowledged masters of their craft. And so it is and so it ever will be. We dilly-dally too much, we lay waste our time and opportunities, we do not concentrate enough, and so our culture, musical and otherwise, is half hearted and shallow. Better play one instrument well than half dozen indifferently. The usual excuse made by amateurs who trifle with the piano, violin, or flute is that they do not intend to become professionals.

Between the point at which the artist begins and the amateur ends there is a wide gulf. There is little danger of any one unconsciously drifting into virtuosity. To become one requires an absorption, a devotion, an intensity of temperament, and a capacity for severe labor that is seldom encountered. Concentration we then urge upon our readers and the avoidance of diffuseness. Stick to the instrument you have elected as your own and master its intricacies. Do not fear that you will become narrow by so doing. Plenty of reading and acquaintance with cultured people will soon remedy that. A man's company proclaims his habits of mind. Naturally a violinist should know the viola, but that is no reason why he need waste time on the cello. Concentrate, concentrate, and again concentrate!—*Musical Courier*.

VALUE OF THE LITTLE WORD YES.—A professor in a certain music college once told me of a pupil who attended his lectures—a young woman from some remote place like Seattle or Los Angeles, who attracted his attention by her extreme devotion to her work, her regularity—in fact, by all that goes to make a pupil solid with the faculty. Moreover, she was beautiful as the day, with large and statuesque beauty, as of a strong, full nature, serene, calm and undisturbed. But alas! when examination came and papers were handed in hers was found to be simply impossible. It was evident that behind that Juno-like brow there were no brains. In fact, such a paper was never seen before; even the spelling was ludicrous, while grammar and music were equally injured and outraged in every line. Tears could not move my stern friend, and his report was "not passed."

But it was intimated to him that there were reasons why it was absolutely essential that the pupil should graduate, while her knowledge might be acquired afterward. Accordingly she applied for a re-examination, and the questions were then something like this: 1. Is not the symphony the highest form of purely musical expression? 2. Was not Berlioz remarkable for his mastery of ingenious orchestral effects? 3. Is not Bach called the father of modern music? "And to my astonishment and gratification," said the professor gravely, "to every one of these puzzling questions she answered with great perspicacity, 'yes,' and passed triumphantly—average mark in my class, 100 per cent."—*Exchange*.

If we look around in modern music we will find that we have a terrible deal of mind and astonishingly few ideas.—*Amibros*.

Although woman has never made an epoch in musical art, it must be said that she has done a very important work in its development. Though she has never been a great composer, she has surely been great in the interpretation of art-works.—*Anon*.

NEW PUBLICATIONS.

BACH FUGUES IN COLOR. By THEO. PRESSER, Philadelphia.

But Mr. Boeckmann deserves great praise and most hearty thanks for his labors in inventing and perfecting a method of printing music with notes of different colors and shapes (types), by which highly complex contrapuntal passages may be analyzed by players who are ignorant of the laws governing strict counterpoint—of the devices of fugal construction—and the considerations that have dominated the best writers from Palestrina down to our times. He also deserves a more substantial return for expenditures, evidently made with a sincere desire to aid students throughout Europe and America. Agencies are established at Amsterdam, Moscow, Milan, Paris, London and Copenhagen for the sale of these aids to the study of fugal formations. Eight fugues, forming a second series, are now put forth, which are, like those in the first, selected from Bach's forty-eight preludes and fugues. Each is accompanied with a brief explanation of the fugal form in English, German and French. A harmonic scheme or abstract of the underlying chords, which act as so many moving centers of gravity, is given to show that the structure has coherence, etc., and there are also well considered explanatory remarks. Whenever the first subject appears it is printed in one uniform color, say red; the counter subject uniformly in green, and so on.

The difficulties to be overcome in preparing a separate plate for each color (and engraving all the plates so accurately that when all are separately passed through the press, none of the notes overlap or appear partly on lines and partly in spaces, etc.) were so great that nothing but the most indomitable will would have persisted until the desired end was gained.

If only as a curiosity readers may wish to order the comparatively simple fugue in C minor (vol. 1, No. 2) or the more complex one in C sharp minor (first series) in the same volume, which is in five parts.

Difficulties have not only been overcome, but the copy is really beautifully executed, perfectly clear to decipher, and is refreshing to the eye from its variegated tints.—*Musical Courier.*

THE MUSICIAN'S YEAR BOOK. Compiled by MARSHALL REINTZEL. E. P. DUTTON & Co., New York, N. Y.

For every day in the year is given the birth or death of some noted musician, also a musical quotation—the selections of the latter form the vital part of the booklet. They are similar to what *The Etude* has been printing under "Wisdom of Many" and "Hints and Helps." Of this kind this book is the best we have seen.

Three new works published by Edgar S. Werner, 108 East 10th Street, New York:—

DEFECTIVE SPEECH AND DEAFNESS. By LILLIS EIGHTON WARREN. Price \$1.00.

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THE MUSICIAN'S LEISURE HOUR. By J. H. ROSEWALD. Published by C. W. MOULTON, Buffalo, N. Y.

This little volume is a collection of clippings from newspapers and musical journals. They are well chosen for leisure hours, as they are mostly of a humorous order. We are glad to welcome the volume as another member of the small body of musical literature. The compiler is in close touch with the musical life of our day, and this volume is simply a reflection of our activity.

—It is hard to make a selection of a few part-songs, anthems, etc., for special mention from the many issued by Novello, Ewer & Co. Their large list of such publications is being constantly enriched by many new and excellent compositions. Among the anthems the following will be found useful: "The Lord is Loving unto Every Man," by A. Wellesley Bateson; "The Whole Earth is at Rest," by J. Varley Roberts; "O, Jerusalem, Look about Thee," by E. W. Naylor; "Eye hath not seen," by Myles B. Foster; and a fine chorus, "Thou wilt keep Him in Perfect Peace," by Philip Amies. "Jesus, Priceless Treasure" also by J. Varley Roberts, is an anthem for boys and chorus and is very effective. "The Lord shall be Thy Confidence" is another fine anthem by the same writer.

Especially attention is called to their fine collection of part-songs and school songs. These, many of our readers, will find very welcome in their concerts. Those named below are bright, interesting and within the reach of the average chorus. Their use in the various concerts of the season's work will do much to add effectiveness and enjoyment, as well as proving a profitable study.

For female voices, "So the World goes round," a trio by Marie Wurm, who, by the way, is gaining a reputation as a composer of larger forms; "Softly the Moonlight," for four voices, by F. Liffé, are very good. The last mentioned is also arranged for mixed voices. Others for mixed voices are, "Stay, sweet Day," by George Garrett; "The Hag," by B. Luard Selby; Who is Sylvia?" by Edward German.

For the younger folks, "Autumn," a two-part song by Constance Anderson; "Morning" and "Evening," two two-part songs by H. A. Campbell; "A Promise of Spring," by Seymour Smith; "Too Many Cooks," (very bright) by the same composer; "A Sea Lullaby," trio by Alfred Moffatt, and a unison song, "The Cottage," by Schumann, will add much pleasure to their work.

The same firm have issued a cantata, "Christmas Scenes," for female voices, by Fred. H. Cowen, and a children's operetta, "Pipin, the Pippin," by Hamilton Clarke, which are available for schools.

They have also issued a fine edition of Henschell's *Stabat Mater*, the first performance of which was recently given in England.

These with three compositions for organ, "Solemn March" for chorus and orchestra, "Aspiration," and a "Grand Chorus," each of which should be in the repertory of all our readers who are organists as well as pianists, comprise a valuable list of compositions suited to general use.

CONSERVATIVE VERSUS EXPERIMENTAL.

On a vacation trip a short time since we visited a large Conservatory of Music in one of the Southern States. The Director kindly showed us through the buildings, and after being seated in the parlor our conversation turned upon methods of teaching, and we learned that all the books used there were foreign prints, for the greater part imported for the Conservatory.

We inquired, "Have you ever examined the Mason and Mathews systems?" "No," replied the Director, "we do not experiment with our pupils, we only use works which have been tried and proven valuable and safe."

At first thought this may seem right, but if strictly adhered to such a course would block all progress. The new works which represent the general wisdom and experience of our best masters cannot be called experiments. To use them is to advance, to refuse them is to finally fall into a rut.

We are all acquainted with the patron who sends his child to us with some antediluvian instructor, and insists that music has not progressed beyond that book since away back in the past, when it was purchased for some ancestor, whose progress startled the family. When we find it impossible to dialodge the affection for that venerable volume, we suggest putting it away carefully, for future use, and present the pupil with a modern work.

One modern method mastered will forever prevent the pupil from desiring to resurrect that old instructor, and usually silences dictation from his home. No teacher can permit the course of study to be dictated by pupil or patron. To succeed in placing in your pupil's hands the better class of studies, and yet avoid offending opinionated patrons, requires tact and often generosity. But whatever the cost, we must prove that we are in touch with the great wide-awake world and intend to remain so.

We should not condemn a work simply because it is old, or because it is new, but "Prove all things and hold fast that which is good." While we welcome all the good works foreign nations may send us, still if we are ever to have an American school of music, it is time that American children were made acquainted with the excellent systems of their own country, and their hope and pride directed toward the uplifting of American art.

M. K. B.

WASTED EFFORT.

STRENGTH is essential to successful labor. Wildly beating the air in undirected effort is the element of greatest weakness. We smile at the antics of two chickens in their fight in the farm yard. In a few minutes they wear themselves out and go off to rest. Are not we much like them? Do we not use up our strength in useless effort? Then, how often we rush off to the gymnasium or to the drug store in the vain hope of regaining our strength. New strength is not to be found in either place. It is within ourselves all the time. Stop the expenditure and permit recuperation through concentration. Don't go lie down. Don't take a nap. Stop right where you are and bring the thought down to one thing, strength. For the moment allow the body to remain still. Think strength, desire strength, command strength! It is yours. It belongs to you. It is all around you. It will take possession of you if you permit it. What say you? That it will not come at your bidding? Are you sure? Have you cleared the mind of the cobwebs—the two different things per second which can come into it? Have you? Until you have, don't give up the test. Concentrate the thought upon strength, if that is what you want, and it will come. Every thoughtful person has had an occasional and thought over his apparent impotence. No one need use less than his normal strength and activity.—*Vocalist.*

THE SECOND PRIZE COMPETITION.

To CONTRIBUTORS OF THE ETUDE:—The Etude offers \$50.00 in prizes for original articles to those who have already contributed to its columns. The following are the conditions:—

1st—The first prize will be \$30.00; the second \$20.00.
2d—The competition is open to those who have already contributed articles as well as those who have not.

3d—One or more articles can be sent in by the same writer, but all must be in line with the work of THE ETUDE, on subjects relating to teaching, or stimulating to students. No biographical or historical matter will be accepted.

4th—The length of the article should not be over a page of the journal—about 1500 words.

5th—Competition will close April 10th. The prize Essay will appear in the May issue.

There is no objection to using a *nom de plume*; the correct name can be placed in an envelope and only be opened in case of receiving a reply.

MUSIC STUDY ABROAD, AS VIEWED BY A FORMER LEIPZIG STUDENT.

To an American entering Germany for the first time, the impression he receives is a very favorable one. Everything about him is so different from what he has been accustomed to at home, that he is interested and amused. But when he has reached his final destination, scoured his room, and settled down to work, the novelty of his situation wears off and there comes to him that terrible feeling of being a stranger in a foreign land.

Then it is that he is destined to experience the most trying time of his stay abroad. What with homesickness, discouragement concerning his studies, and numerous other annoyances, he finds life anything but enjoyable. Let him conquer these feelings and persevere in his work, and, if his moral character be strong enough to keep him away from evil companions, he will soon be able to enjoy a tolerable existence, though I do not believe any one with a strong love for home and home associations can ever be thoroughly happy in Germany.

The majority of students enter the Leipzig Conservatory in October. After giving in his name and indicating the studies he wishes to pursue, the student is requested to attend a reception for all newly entered pupils. Here the rules of the institution are read in German and English, a speech (in German) is made by one of the Directors, and each pupil, as his name is called, must parade to the front of the room and shake hands with the Directors. This is merely German red tape. The men whose hands you shake you may never see again during your entire stay at the Conservatory.

After this, generally on the Sunday afternoon following, you receive your *stundelein*, a paper naming your teachers and the hours of your lessons with them. And now, being duly entered as a pupil, the grind begins, unbroken save by vacations at Christmas, Easter, Michaelmas, and during July and August.

Instruction in the Conservatory is conducted on the class plan,—from four to six pupils in a class, an hour's time being devoted to each class.

There is but one road to Mecca, and all must tread it, is the sum and substance of the Leipzig method. Piano pupils must take their doses of Bach's Inventions, Czerny's *Etudes*, and Haydn's Sonatas, no matter whether they have studied them before or not. And, indeed, unless you can perform these works to exactly suit your *Herr Professor* you need not expect a hearing in your class. Your book will be closed on you before you have finished half a page, and you will be told to go home and practice it again.

I have seen many a pupil rise from the piano with tears in his eyes, and little is the consolation he gets from his fellow pupils. Well, if he be a talented, hard-working student he will soon get along well enough. But it is discouraging work. Pupils who have been used to depending on the teacher, and practicing without thinking out every little thing for themselves, have a hard row to hoe. And this seems to be the trouble with the average American student abroad. He is talented enough; he is ambitious enough; but he is in too much of a hurry. He wants to build a cathedral on a cottage foundation.

Probably the greatest advantage, and to many, no doubt, the only advantage, of study abroad is what you hear. In Leipzig, Conservatory pupils are admitted to the final rehearsal of the Gewandhaus Orchestra free. There are twenty-two of these given each season, and at them one has the opportunity of hearing the greatest artists of the world perform.

The Academy Orchestra gives five or six concerts each year. Recitals at the Conservatory take place once a week. Oratorios, masses, etc., are performed by various singing societies. Aside from all these attractions is the theater, where from three to four operas are performed each week, and numerous other concerts abound, all of which you may attend at a very small cost.

And now, dear music student, let me close this article with a little advice. Don't go abroad to learn the rudiments of music. Get, first, all the advantages this country offers you. Then, if you must go, study the German language thoroughly; read up German history, manners, and customs. While abroad look about you; study the

people and learn all outside of music you can. Keep a journal in which you may jot down all your thoughts and impressions. If capable, write articles for newspapers and magazines at home. In fact, cultivate brains as well as music. Then when you return home, don't bring German manners with you, don't wear long hair, and don't be continually saying, "When I was in Germany," etc., but be a wide-awake, patriotic American. For, my dear sir, America is the greatest country under the sun, and though Europe may be ahead of us as yet in art and refinement, this country is going to surpass her in the near future, and you are one of the many who are going to aid her to do it.

FRANK L. EYER.

FLOTSAM AND JETSAM.

Do you consider this a strange caption for use in a journal devoted to piano teaching and study? The application is close and pertinent, as you may discover if you ponder it a little. Those who live on the coasts are familiar with it. A beach strewn with wreckage and, perchance, human bodies, is not an unfamiliar sight to them. It is not the storms alone which throw up flotsam. Even in days of calm, drift and debris may be found upon the shores of old ocean.

The storms, however, are the cause of the most of it. At this writing the daily papers are full of reports of loss of life and property, and flotsam is being thrown upon the shores. Large as is the flotsam, how much greater the amount that sinks, never to rise until that day in which all dead shall come forth. We see much flotsam, but the jetsam is far more abundant, and this we do not see, for it sinks into the depths.

Are you asking, what has this to do with your work? Surely there is a lesson in it. Are there not wrecks in life, and more particularly in music life, all about you which are cast upon the shores of time? Do you not meet them constantly? And are there not more who sink out of sight and become the jetsam of active life? Yes, but what have I to do with this, do you ask? Well let us see. It is not intended to make this a sermon, so we will not attempt to enlarge upon your duty in lending a helping hand to these distressed fellow-mariners in music life. You know how much you can do in encouraging and helping to lift up.

What is intended is to point out how this idea of flotsam and jetsam, which is usually taken to mean loss and wreckage, may be made to mean gain and development, without the wrecking of the hopes of others.

Now as to how this shall be done. There are continually coming to you experiences, thoughts, developments of method; old things impress you with a new force and bring new knowledge; or perhaps your ambition longs for greater opportunities. You desire the sphere of which you know just enough to make it alluring, but which, if you knew more about, you would be content to let alone. These and many other things are flotsam and jetsam, from which lessons of content and better work would be learned if they could be interchanged. They come to some of us with the bitter accompaniment of adversity.

In instituting this department we want to bring about this interchange with no loss to any one. It is proposed to put before you and contingent upon everything which we think will stimulate you, enlarge your horizon or benefit you in any way. We invite you to send inquiries, ideas, experiences, or anything on which you desire light. If you have difficulties in your work which are not directly connected with your study or teaching and yet do much to hinder you from reaching your ideal, send them to this department, and perhaps we can help you.

We hope to present to you the experiences of some of our metropolitan teachers and give you an insight into the musical life of the larger musical centres. This, with whatever we can add, to increase its interest and usefulness, will constitute the department of Flotsam and Jetsam.

If you would like to see it beneficial send to it whatever has been thrown into your professional life that will be of help and interest to others. And in return you may be helped by the experience of others.

A. L. MANCHESTER.

WHY THAT FAILURE?

BY CHARLES W. LONDON.

That pupil had better talent than the average; he took lessons since he was seven years old, and of good teachers. His piano was one of the best, and his parents were careful to have it in good tune and order. Providence and parents, fortune and teachers did exceptionally well for him. What is the cause of his being but a poor player? Every stone of the arch may be perfectly fitted, of the best material and workmanship, beautifully carved, yet the arch will not stand alone without its keystone. That boy had everything in the way of talent and opportunity; the arch would not stand alone, the boy could not play. The one lacked a keystone, the other lacked a method of application. Who was to blame for his want of success? First the boy himself; second his parents, for not requiring him to make something of his talents and opportunity, and for not helping him to practice by setting apart regular hours for it and sacredly holding them for him and him to them; third, his teachers should have demanded this regular practice of his parents.

She had a beautiful voice, which was finely cultivated; she had a pleasing presence and a magnetic influence over her audience; she sang with soulful expression, yet she seldom remained in any choir her full year. What was wrong? She was dictatorial and self important; she made sarcastic remarks about the efforts of the other singers; she was unpleasant when other singers had solos, seeming to claim all of the solo honors for herself; she was late at choir practice, and often excused herself from staying till it was over; she was frequently away from her church, visiting distant friends, and was careful to send an inferior substitute. In short, she was an example of "Selfishness defeating itself."

That teacher had talent that almost amounted to genius. He had a good education, both literary and musical, as money could buy. He was a fairly good student. When his education was finished he secured a fine position as director of music in a well established seminary. He did not stay his first year out. Why? One of his best teachers said: "He is always making an exception of himself. He demanded whatever he could that should be different from that which other pupils of my class had. He was at a seminary conservatory where he took lessons of me, and he was always in trouble over the breaking of rules; out of his room in study hours; out walking when he should have been studying; wanted to play the organ when he was due at the piano; wanted to study his Latin lesson when he should have been at the organ, and so he got into some other pupil's way. Still he got his lessons well, and stood high in his studies." In short, when he finally became a director he kept up his old ways, not on time, a lack of method, making an exception of himself, disturbing the government and order of the school for the sake of having his own way, until his room was worth more than his presence.—*Home Music Journal*.

RUBINSTEIN AND FEMALE MUSICIANS.—William Steinway relates that, when speaking with Rubinstein on the great progress made in music, which is largely due to the refinement and culture of our American ladies, "I was staggered by Rubinstein's reply. 'Well, friend Steinway,' said he, 'I think ladies ought never to study music as an art. At least they ought not to take up the time of teachers who are able to teach and make true artists. And I will tell you why,' he added. 'There is no question but that there are twenty musical ladies to one musical man, and my own experience is that they learn more quickly, have more poetry, and, in fact, are more diligent pupils than men. But what is the inevitable result? When a young lady has become a perfect artist some handsome moustache comes along, and she chooses the handsome moustache in preference to her art.' I need hardly say that I demurred somewhat at this, as I do not believe in the policy of relegating musical ladies to becoming old maids. I then learned from him that his favorite pupil, who was but twenty-one years of age, one of the most accomplished artists, and, to his idea, undoubtedly the greatest living lady pianist, had just announced to him her engagement to a handsome Russian officer."

WHAT IS CLASSICAL MUSIC?

DEFINITIONS are rarely satisfactory. Our good friend the Dictionary tells us a mountain is "ground rising above the level of the surrounding country; a high hill." Quite true; but those who have witnessed the glories of Mont Blanc will smile at the beggarly inadequacy of the description.

To define classical music is well-nigh impossible. Franz Niecks says, "Those who have made efforts in this direction have defined rather their own capacities than the capacity of the thing they intended to define."

According to another eminent musician, classical music is that in which thoughts, beautiful in themselves, are also beautifully treated. A good definition to a certain extent, but somewhat lacking, in that it renders the beautiful a mere question of individual taste. Persons might doubtless be found who, arguing from this proposition, would regard classical such abominations as "Ta-ra-ra," and "Daisy Bell."

The same musician adds that the term is also used to characterize compositions which, after lapse of time, are universally accepted as standard works, and to distinguish the period of Form from that of Romance.

Without question, time is the surest test of all Art. Like a great winnower, it separates the chaff from the true grain. The former falls into the abyss of ignoble oblivion, while the latter remains to form the life-giving food of future generations.

The sturdy oak increases yearly in strength and value, and gradually attains the majestic stature which none can deny. The bindweed flaunting gaily on the hedge-row has its little hour of pomp; then fades, perishes, and is forgotten.

So also with music. The great classical masterpieces remain forever in unrivaled stateliness and grandeur. Thousands of drawing-room ballads, comic operas, etc., have their brief flash of meretricious popularity, then * * * *exant omnes!* Their departure is not even noted, still less regretted. A manifestation of the survival of the fittest.

"The right only shall endure,
All things else are but false pretences."

It is difficult to decide on the applicability of the term classical to modern music. We live too near the great composers of our day to judge dispassionately of their work. The magnetism of their presence holds us. The spirit of the age binds us. Standing too close to the canvas we highly extol the brush marks, variety of the pigments used, or else shriek loudly at the crudity of color and lack of design. We err on the side of extravagant enthusiasm or ignorant censure. When the intervening hand of Time shall have pushed back the picture into a better light, clearer-eyed critics will give an unbiased verdict. Then will the mellowed tints, softened shadows, purity of outline, originality, and force of conception place it forever in the front ranks of art; or its innate worthlessness will stamp it as irretrievably condemned.

The contemporaries of Beethoven hurled their anathemas at his head for his daring innovations in the use of discords, which we have since learned to love as "harmonies not understood."

Music which is classical appeals to both brain and heart. The lighter kinds of music excite only the senses. The inherent dignity of classical prevents it from being thus degraded. It may be regarded in two ways: scientifically, emotionally.

Scientifically, it makes demands on the intellect, for a certain degree of mental capacity is essential to its comprehension. It offers endless opportunities of research in the domains of harmony, counterpoint, analysis, and construction. The closest investigation fails to exhaust its illimitable treasures. It is the University in which every earnest musician must graduate—the Alma Mater who directs the inspirations of the embryo composer.

Emotionally, it is the mightiest of all music. With a wondrous power it arouses the higher instincts, quickens the nobler impulses, and, with unerring directness speaks straight to the heart of man. By its means the soul is lifted above the narrowing influences of this world,

and given entrance to a kingdom of light and sound, "mystic, wonderful!"

Those who have learned to listen to its messages can testify to their infinite variety and suitability to every need. They know how the strains of a glorious symphony can awaken dim echoes of long-past joys and buried sorrows; whispering peace to the weary, comfort to the mourner, hope and confidence to the depressed; and telling of mirth and gladness to the young and joyous.

To elevate, to refine, to leave the hearer all the better for having heard—surely music which faithfully fulfills this high function may justly be designated classical.

Hence comes the subtle strength, the capacity for sympathy, which is found only in classical music?

Perhaps Marie Coralli is right when she makes her dreamy Férax surmise, "The first strain of the glorious 'Tannhäuser' may have been played on the harps of heaven, and, rolling sweetly through infinite space, may have touched in fine far echoes the brain of the musician who afterward gave it form and utterance. I would love to think that nothing is truly ours, but that all the marvels of poetry, of song, of art, of color, of beauty, were only the echoes and distant impressions of that eternal grandeur which comes hereafter!"

The wild, poetic fantasy of a youthful visionary—the prosaically matter-of-fact, will probably exclaim: Even so; but may not the fantasy contain the germ of truth which will one day be developed into a key to solve the mystery of the baffling enigma—What is Classical Music?

JENNIE LUGBY.

ON LISTENING TO MUSIC.

THERE are two ways of listening to music. In the one the ear of the listener is constantly following after the melody to the exclusion of everything else. The untrained masses listen to music in this way. Both ears, so to speak, are on the melody, or the "tune," as they call it; and when there is no "tune" to them there is no music. The educated or trained listener hears with both ears, too, but one only is kept on the melody, while the other hears all the other parts, and hears each melodic figure that may be brought out beside the "air." It also hears the changes that are rung in by the chords. In short, the trained listener sees, with his ears, the whole musical picture. He not only sees the perspective, but he goes into detail and sees the foliage, the lights and shades, the winding of the stream, the rocks and ledges, the roadway beside, the cart, the ox, the peasant in his shirt sleeves, his contented mien, the pebbles and the grass at his feet, the patches on his pants, the indifferent poise of his straw hat, his rustic beard, his rolled-up sleeves, and a hundred other things that go to make up the picture. This is the way to listen to music. Good music is a faithful tone picture of something, and this picture must be seen, not only in perspective but in detail, before it can be intelligently enjoyed.

When you listen to music, endeavor to hear it all. Hear every chord, every motive in any part, every light, every shade, every purpose, every detail, and when you have accomplished this you will be surprised to find in the higher grades of music how small a part the "tune" plays. In the lowest or elementary forms of music the "tune" is about all there is to hear, and this is why, perhaps, the masses love melody rather than harmony. They see the man, the ox, the cart, and, perhaps, the mill in the picture, but they do not see the harmonious blending of the details that give it the setting and the life.

—If the children were brought up to read music as they read their primers, and were kept at the pianos as a duty, as the little Germans are, instead of making practice optional with the child, we should have a very different musical standard in this country.

—The teacher is the mediator between the pure and high art, as shown in the works of great masters, and between the young and the coming generation.—Louis Köhler.

LEISURE MOMENTS.

NELL: Do I play with expression, Professor?

PROFESSOR: What do you mean by that or—expression?

NELL: Why, feeling, you know?

PROFESSOR: It is true, Mees, you do feel about for the keys a good deal.

SHR (to a musician who has been talking in a somewhat gloomy vein): Aren't you something of a pessimist?

HR: I beg pardon.

SHR: Aren't you something of a pessimist?

HR: No! I'm a clarinetist.

"So you are a pupil of Liszt?"

"Oh! yes."

"What Liszt?"

"Why—why—of Mrs. Abbie Liszt, of course. What a question!"

YOUNG LADY: "We had a delightful time at Music Hall last evening, Mr. Dumley. It was a Meyerbeer night, you know. Are you fond of Meyerbeer?"

MR. DUMLEY (hesitatingly): "Yes, but I think I would just as soon have Milwaukee."

GERMAN PROFESSOR OF MUSIC: You must not reach offer dot on de drebles. Dat vas not right.

INDEPENDENT AMERICAN BOY: I guess I'll reach where I please on this piano. It's not your piano; it's our piano.

"How do you sell your music?" asked a prospective customer.

"It depends on what kind you want to buy," replied the dealer. "Organ music I sell by the choir, and piano music by the pound."

PAUL DE SAINT-VICTOR, the well-known critic, was dragged off to listen to an infant phenomenon—a nine-year-old pianist. "What do you think of him," asked the lad's teacher, "for a nine-year-old virtuoso?" "I find him half as tiresome as if he were eighteen."

"I DESIRE," said Miss Esmeralda Longocoffin, entering a music store on Austin Avenue, "to purchase a piece of music for my little brother, who plays on the piano." "Here, Miss, is precisely what you want." "What is the name of it?" "The Maiden's Prayer, for 50 cents." "Only 50 cents! Why, he's much further advanced than that, for last month he played a piece worth 75 cents. Haven't you something for a dollar?"

"Music," said the eminent pianist, as the reporter to whom he had kindly accorded an interview ran his pencil rapidly over the paper, "is the most elevating of sciences. It moves the depths of one's nature, refines the sensibilities, and enlarges the heart. It—what were you about to ask?"

"I should like to know, sir, how you regard the distinguished virtuoso, Prof. von Bergstein, as a musician?"

"He is nothing, sir, but a cheap, vile imitator—a base counterfeit—a tenth-rate keyboard banger, sir!" exclaimed the eminent musician, scowling fiercely.

SUGGESTIONS AND COMPARISONS.—The value of the services of a music-teacher depends largely upon the suggestions which she may be able to give her pupils. Almost any person can teach solely from text; but the teacher who, from general knowledge, experience, contact, comparison, and observation can offer valuable practical suggestions, will knock the persimmons; whether the pupils benefit by them depends largely upon the readiness with which they receive them.

It is not enough that the teachers should know the notes, how to sound them, and manipulate the keys. She should be posted on all the elements which go to make music the universal language of mankind—the divine art. This can be secured only by studying, comparing, scrutinizing, and observing.

Above all don't forget to exercise continually the crowning habit of cheerfulness. It is catching, interesting, and elevating. It will grace your person; it will add a charm to the technical work of the pupil. And its possession costs nothing.—Musical Record.

PRACTICAL PEDALING FOR TEACHER AND STUDENT.

BY FRANKLIN S. L.

II.

In last month's issue we considered the fundamental principle of pedaling; that the pedal must almost invariably be taken after the tone; whether it be used to join tones and chords which cannot be connected by the fingers for tone color, or to enrich and beautify the tone. Several simple exercises and devices for gaining the necessary independence of hand and foot, applicable to all grades of pupils, were given; the influence of single accented tones in swallowing up dissonances occasioned by an unbroken use of the pedal was touched upon. (The passage from Schumann's "Papillons," illustrating this point, was inadvertently omitted. It is as follows):—



Now, we come to pedal effects of considerable difficulty, but which are often essential to artistic playing.

An ingenious use of the pedal is that by which it is made to sustain one tone generally in the bass—while changing harmonies are played elsewhere and separated from each other by a dextrous touch of the foot. This depends upon the greater persistency of vibration in a long and strongly struck string as compared with that of shorter or more lightly struck strings. An illustration is found in the following measure from Moszkowski's "Moment Musical" in C sharp minor:—



The B in the bass should be sustained during both chords above; it cannot, however, be held by the hand, and an unbroken use of the pedal results in dissonances between the chords. To gain the desired effect the B is played firmly with the pedal, then when the change of harmony occurs the foot is raised slightly and brought down again as quickly as possible. The momentary fall of the dampers on the strings is sufficient to check the vibration of the shorter treble strings, but not enough to silence the long bass string, which continues to sound with the new harmony. This effect requires considerable deftness on the part of the player; the foot should not lose contact with the pedal and the ear practiced in gaining the effect desired. It can be applied to a succession of harmonies with the sustained tone held as a pedal point; the lower the tone occurs and the higher the changing harmonies, the more successful will it be. In such a use of the pedal the instrument and the execution of the player come into consideration. Much can be accomplished on a concert grand piano with its long, strongly vibrating bass strings, which would be thin and ineffective on an upright piano. A player, too, who possesses sufficient strength of touch to bring out the full power of an instrument can attempt more in the way of pedal effect than one whose touch is weak and unformed, and thus cannot give the dominant tone or chord with sufficient emphasis.

Still more singular is the so-called trilling of the pedal. Sometimes it is desired to have a pedal effect in rapid passages composed of scales or successions of chromatic harmony. To secure this without offending the ear by the great mass of dissonance which would

result from an unbroken use of the pedal, the foot is lowered and raised rapidly in a trilling manner, *guard trillo*. The lower this passage lies the more rapid must be the movement, owing to the greater persistency of vibration in the lower tones, while in the very highest register it can be neglected entirely. It is for this reason that Liszt in his cadenzas generally releases the pedal as the middle portion of the piano is reached.

A very good example of a passage in which the trilling of the pedal can be applied is the cadenza on the chord of the diminished seventh intermingled with short chromatic figures which ends the introduction to Raff's Fantasia in B minor in "Tannhäuser." The pedal is held during the ascending run and during the first three or four groups as it descends; then the foot rises, at first once for every group, then oftener, until during the chromatic scale which terminates the cadenza it rises and falls as rapidly as possible. Such effects are allowable only as climax in moments of the highest excitement, and then only when players have sufficient endurance and execution to carry them through successfully.

The following studies and pieces I have found particularly useful in gaining command of the pedal. They are given in progressive order and none of them demand either of the more difficult pedal effects which have just been mentioned; in difficulty they range from the third grade to about the beginning of the fifth.

Arthur Foote has published two short pedal studies—printed together—which form a particularly valuable introduction to the study of the pedal. The first, an Andante in F, is designed to give practice in binding remote chords by the pedal; this results in some very beautiful tonal effects. The exact duration of the pedal is indicated by notes on a special line below the bass staff, an ingenious method originated by Schmitt, which leaves nothing to chance. It is best mastered by first practicing the left hand alone with the pedal, afterward adding the right hand. The second study is an arrangement of an étude in B minor by Heller, which illustrates the application of the pedal to legato passages. It will be found advantageous to practice the accompanying figure in the bass staff—an interlocking p figure for both hands—without the melody, until full control of the pedal be acquired. Mr. Foote has also added some remarks on pedaling, as well as two brief extracts from Chopin and Mendelssohn which throw additional light on the correct execution of cantabile melodies with pedaled accompaniment.

Heller's "Cradle Song" in D flat affords a beautiful study in pedal effect; the melody can be played staccato with the inward slipping of the finger, while it is rendered legato by the pedal. The tones thereby acquire a floating, bell-like sound, peculiarly appropriate to the composition.

Hoelzel's "Song Without Words" requires the pedal, for the most part, four times in each measure, falling on the second eighth note of each count; the *f* and *f* octaves can be played staccato and staccatissimo and sustained by the pedal, a peculiarly modern effect which allows great power of climax with but little effort from the player.

One of the most beautiful studies in pedal effect is the "Valse Lente," from Delibes's "Sylvia," the arrangement by Keach, prefaced by an intermezzo, which, however, need not be used. In the original, a *ballet d'action*, the scene represents a dance of nymphs by moonlight; harps and cymbals tinkle softly; in the distance is heard at intervals the melancholy, long-drawn tone of the hunter's horn; a plaintive melody from the violoncello follows, which finally vanishes in a chain of trills rising higher and higher, *pp* and *diminuendo*. A beautiful effect can be obtained by sustaining the C flat and B double flat, occurring in the bass staff of the top brace on page 8, each two measures, by means of the pedal. With a firm, elastic touch from the thumb they produce the mellow, vanishing horn effect of the original.

Kuhn's "Fou Follet" gives an admirable practice in alternate pedal and staccato effect. "The Album Leaf," by Bargiel, is a useful study in short pedal touches. In all the editions I have seen the pedaling marked is simply atrocious. The leading theme is largely staccato, and the style somewhat polyphonic, both of which peculiarities preclude a free use of the

pedal. It should be used only with the isolated eighth note marked in the left hand on the fourth count, and in two other instances, where the left hand has the extension of a tenth, except at the very end when three accented eighth notes occur in succession. Several are printed without the accent, which should be supplied in pencil.

A good rule is to regard all pedal marks with suspicion; they should be tested carefully and only observed in case they fully satisfy the ear. Hardly one composition in twenty is pedaled correctly throughout. The general fault is in directing a too prolonged use of the pedal; unless for a special effect it should be used frequently and not sustained long at a time, with constant care as to taking it according to the rules laid down above.

A somewhat advanced pedal study is found in Czerny's Op. 740, No. 6. This requires the pedal, for the most part, twice in each measure; it should be taken with the second thirty-second note of each group played by the left hand. The first note of the group must be played with sufficient firmness to be sustained throughout the following group, which is played by the right hand.

Grützmacher's "Album Leaf" affords a fine study in discriminative touch. The melody, printed in large notes, is accompanied by extended arpeggios divided between the two hands, and is played largely by the fifth finger of the right hand. The fundamental bass note is played by the fifth finger of the left hand, while both are sustained by the pedal. Three grades of power must be observed; the melody tones twice as strong as the fundamental bass tones, and these in turn twice the strength of the accompanying tones, thus introducing the great difficulty of the piano,—the playing of a melody by the weak fingers while the accompaniment is entrusted to the strong fingers. The composition is best learned by disregarding the melody entirely at first, practicing the arpeggios alone with the pedal. When these are mastered and the true harp-like effect secured the melody can be added with but little difficulty. It is played staccato but sustained by the pedal—staccato to the eye, but legato to the ear. Only in several phrases, where a change of harmony occurs during a sustained note of the melody, must the key be retained by the finger.

In the study of the pedal it must not be forgotten, as Venino aptly puts it, that "the most beautiful of all pedal effects is that obtained by leaving out the pedal at the proper moment." All effects, however beautiful in themselves, become monotonous and lose much of their charm if continued too long at a time. The occasional omission of the pedal for a measure or two often makes the effect of fresh air in an overheated room.

The pieces enumerated give an excellent and varied practice in all ordinary uses of the pedal. For especial pedal effects the works of Liszt, Moszkowski, Scharwenka, Jensen, Mason, and other modern composers afford almost every possible management of the pedal. In such compositions its treatment depends upon the esthetic taste and musical feeling of the player, but the foundation of all artistic pedaling rests upon the principles illustrated by the exercises given at the beginning of this article.

In the last few editions of this paper there appeared the advertisement of a concern calling themselves Modern Press Association, of Chicago, Ill. Their advertisements, calling for reporters and detectives, we have noticed in many of the prominent papers of this and other cities. We wish to say that as far as we can discover the concern is not responsible, and we would advise our readers to have no farther communication with them.

The first and most indispensable quality of any artist is to feel respect for great men, and to bow down in spirit before them; to recognize their merits, and not to endeavor to extinguish their great fame in order that his own feeble rushlight may burn a little brighter. —Mendelssohn.

NOTES FROM A PROFESSOR'S LECTURE.

"I HAVE spoken to you of the dignity and worth of music; it is a noble art, but I beg of you not to worship it blindly to the detriment of your understanding. Music exalts and purifies, but the power to be exalted and purified lies in you and not in music."

"Above all things do not indulge in cant, in hypocrisy. Do not convert music into a fetish and pay mock worship to it. Suspect the talents and wisdom of those who continually prate of the beautiful, the inexpressible and the unapproachable. There is a good deal of this lip worship in the followers of music, and those who indulge in it are generally the drones, the incapables, the humbugs."

"If you are physically hungry do not feed on music to nourish you; if you are stupid do not expect music to give you wisdom. No art can teach you to love beauty; the feeling must be in you, the power of recognizing must be in you, the desire to love beauty must be in you, the knowledge of what constitutes beauty must be in you. Do not expect music to supply you with a conduct of life, a theory of aesthetics or a cure for toothache, or you will be woefully deceived."

"Real lovers of music are as rare as real musicians; the majority of so-called lovers of music are simply sheep that unthinkingly follow a leader. The bell-wether bleats, the sheep bleat; the bell-wether frisks before Beethoven, Bach or Wagner and the sheep instinctively frisk. In the army of art lovers, as in the army of warriors, there must always be a leader; the soldiers have been taught to obey and not to think. This leads to victory in battle and to idiocy in art. Obedience in the soldier is necessary; but in art he who shouts for what he does not understand is taking elaborate and unnecessary trouble to make a fool of himself."

"You are not yet capable of judging, and I tell you that Beethoven's music is of the finest quality. It does not harm you to temporarily take my word on trust. Your studies will vindicate my assertion; but if you turn from your studies and are content to accept my assertion without proving it, you are not honoring the great master, you are not honoring me. There is simply an empty spot in your brain and you have refused to fill it. Do not talk enthusiastically of the great composers while these empty spots are in your brain; you do not deceive anybody, not even yourself."

"Be independent but never arrogant; if you cannot enjoy Beethoven's music confess the fact frankly to yourself, but do not boast of it in public. Where the centuries have agreed, it is safer to suspect your own taste than the verdict of history. Keep silent until you are wiser, even if you never open your lips during a long lifetime."

"Let me beg of you never to worship technic for its own sake, for just now we are in an era of ornament worship. Technic is simply the means to an end and not the end itself. If you read much of current musical criticism you will frequently find that technic which applies to method is treated as if it were a part of music, which is an art. This is the same as if you were to confound dumb bell exercise with healthy muscular tissue."

"Every musician of any reputation is supposed to be technically proficient; what is required in a musician is that he or she shall correctly interpret the given work, and the interpretation is good or bad as it gives or fails to give the intentions of the composer. Where is the art merit of a pianist who simply plays correctly the notes before him; what is the value of brilliant technic in a Beethoven sonata, for example, if the technic leads to nothing but nimbleness of finger display? I want Beethoven, not scale passages brilliantly played. What was Beethoven's idea in writing this movement; show me his soul; play as he intended the piece should be played; use your technical skill in giving in sound what the composer intended, and I am grateful. But if you cannot interpret the composer; if you sing a Handel's song simply to show how faultlessly you can trill; if you sing me a Mozart aria simply to prove that you have a correct ear and a cultivated voice, I say that you have still to prove that you are an artist; I say that your technical knowledge has no greater art value than the scream

of a locomotive whistle. Technic may astonish but it cannot convince. Suppose that a man is technically proficient in all that pertains to the technical work of a sculptor! If he cannot carve a statue is he an artist, and shall I go into rare ecstasies at the skill with which he chips marble?"

"If you would know what relation technical knowledge bears to music study the works of Mozart, and if you are not wise enough to discover anything else you will at least find that the idea, the emotion comes first, and that rare knowledge is used simply to add extrinsic beauty to that which is beautiful in itself; it is giving the soul of beauty a fit dwelling place. If, however, the extrinsic ornament is all that the artist has to offer have they the slightest art value? In a Handel song is it sufficient to sing the notes correctly; were his majesty, his dignity, his genius nothing but a trill brilliantly executed, a high note faultlessly sung?"

"Master technic but keep it in its place. An artist in the sense with which I am using the word is an interpreter; he stands between you and the composer, and his art value is in proportion to the skill with which he reveals to you the thoughts, the emotions and the intentions of the composer. If you cannot see the composer for the artist then label the artist charlatan, however great may be his technical knowledge and his reputation."

"I am earnest on this subject for the reason already given; in our era of mediocrity mere technic is receiving the attention and praise that it does not deserve; piano pounders, screamers, fiddle scrapers are being ranked as rare artists simply because of their technical knowledge. What we true lovers of music want is the composer and not the artist, and yet we are continually being asked to accept the artist in the absence of the composer."

"Shun this and all other species of humbug; aim for the highest art and refuse to accept sham art in its place, though the sham art be supported with the highest praise and has grown old enough to have become a tradition."

"Learn what is best in art and then use it as a test in all doubtful emergencies; when you have once become acquainted with what is best in piano playing, in violin playing, in singing, you will readily detect mediocrity."—Leader.

THE MISSED LESSON QUESTION.

BY O. W. FULLWOOD.

ALL teachers have wrestled more or less with this subject. The question seems to have so many exasperating phases that it is almost impossible to guard against all recurrences of the *bête noir*.

One, if not the greatest difficulty, is that so many people do not regard their music agreement in the same light as any other business contract. They appear to expect music lessons at their own pleasure or convenience. No matter about the rights of the music teacher, he is teaching for pastime, and doubtless lives on his love and enthusiasm for his divine art, and has no need for bread and butter.

I have met people who said, "Oh! music teaching is mere play; no work about that." Now, what is one to say or do when confronted with such hopeless ignorance?

It is invariably the case that the discouraging, careless, indolent pupils are the ones who miss lessons. The intelligent, talented, and industrious pupil seldom has this fault. He or she is anxious to make all possible progress and will not miss a lesson unless actually obliged to. If the teacher makes a rule that missed lessons will be charged, except in cases of illness, it is astonishing how often certain pupils will fall ill or be indisposed. Such excuses as the following have met the teacher upon finding the pupil not at home, "Mary has gone skating," or a note is sent informing him that "Sarah has company," another, "Fannie is going to a party this evening and is too busy this afternoon to take her lesson."

Even if these missed lessons are paid for the pupil's

progress is retarded, and they contract habits of careless practice; and finally prove a discouraging failure and a disappointment, to themselves, parents, and teacher.

But often when missed lessons are charged in the bill this class of people will say, "We did not have these lessons and it is not fair to pay for something we have not received." And yet they contracted for that time every week and the teacher has to hold that hour for them when he might be giving a lesson to a better paying and more satisfactory pupil. If these lessons were not counted the quarter might be protracted to six months or more. I sometimes think it would be a good plan to have a written contract, plainly stating the forfeits, with each and every pupil,—such contract to be strictly enforced, legally if necessary.

But I believe there is a good time coming; and people are beginning to view this subject in its true light. And it is the discussion and agitation of all questions pertaining to the profession in musical journals, like *The Etude* (how much we have to thank you for), that are educating people to an understanding that true business principles should govern the relations between pupil and teacher. So let us take courage and still agitate.

MAXIMS.

1. Maintain dignity without the appearance of pride.
2. Persevere against discouragement.
3. Keep your temper.
4. Be punctual and methodical in business and never procrastinate.
5. Preserve self-possession, and do not be talked out of conviction.
6. Never be in an unfitting hurry.
7. Rise early and be an economist of time.
8. Practice strict temperance.
9. Manner is something with everybody, and everything with some.
10. Be guarded in discourse, attentive, and slow to speak.
11. Never acquiesce in immoral or pernicious opinions.
12. Be not forward to assign reasons to those who have no right to ask.
13. Think nothing in conduct unimportant or indifferent.
14. Live within your income; be ever saving; avoid as much as possible either borrowing or lending.
15. In all your transactions remember the final account with your Maker.
16. Oftentimes the blackness which we believe we see in others is only our own shadow.
17. Sloth makes all things difficult, industry all easy.
18. Good manners is the art of making those people easy with whom we converse; whoever makes the fewest uneasy is the best bred man in company.

—Oliver Wendell Holmes once satirized a fashionable young woman's piano playing in the following characteristic manner: "It was a young woman, with as many white flounces around her as the planet Saturn has rings, that did it. She gave the music stool a whirl or two, and fluffed down on it like a twirl of soap suds in a hand basin. Then she pushed up her cuffs as if she were going to fight for the champion's belt. Then she worked the wrists and hands, to limber them, I suppose, and spread out her fingers till they looked as though they would pretty much cover the keyboard from the growing end down to the little squeaky one. Then those two hands of hers made a jump at the keys as if they were a couple of tigers coming down upon a flock of black and white sheep, and the piano gave a great howl; as if its tail had been trod on. Dead stop—so still you could hear your hair growing. Then another howl, as if the piano had got two tails and you had trod on both of 'em at once; and then a grand clatter and scramble, and strings of jumps up and down, back and forward, one hand over the other, like a stampede of rats and mice more than like anything I call music."

No 1775

Edited and fingered
by STOCKS HAMMOND.

Spanish Dance.

SPANISCHER TANZ.

Allegretto con spirito.

No. 2.

G. SARAKOWSKI.

The musical score is written for piano and bass. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Allegretto con spirito.' and the piece is 'No. 2.' by G. Sarakowski. The score consists of six systems of two staves each. The first system starts with a forte 'f' dynamic. The second system continues the melodic and harmonic development. The third system includes a 'cres' (crescendo) marking. The fourth system begins with a piano 'p' dynamic and a 'leggiero' (light) instruction. The fifth system features a 'p' dynamic and a 'con forza' (with force) instruction. The sixth system concludes with a 'rit.' (ritardando) marking. Fingerings are indicated by numbers 1-5 above or below notes. The score ends with a double bar line.

f a tempo

cres *cen* *do* *grazioso* *p sempre cantabile*

cresc.

p leggiero *cantabile*

molto ritard *a tempo* *p*

The musical score consists of six systems of staves. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of chords and single notes with fingerings (5, 4, 3, 2, 1) and the marking *f a tempo*. The second system continues with similar notation. The third system introduces a melodic line in the treble with a crescendo (*cres*) and the word *cen do*, followed by a *grazioso* section and a piano (*p*) *sempre cantabile* section. The fourth system features a *cresc.* marking. The fifth system includes a *p leggiero* section and a *cantabile* section. The sixth system begins with a *molto ritard* marking, followed by a *a tempo* section and a piano (*p*) section. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes fingerings (1-5) and articulation marks (accents) for both hands. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in the key of D major (indicated by two sharps: F# and C#). The time signature is 2/4. The piece begins with a treble clef and a key signature of two sharps. The first staff contains a melody with various notes and rests, including a triplet of eighth notes. The second staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the treble staff. The title "The Rose Tree" is written in a decorative, cursive font at the bottom of the page.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte) and *dim.* (diminuendo). The lyrics "The Rose Tree" are written below the bass staff. The score is divided into measures by vertical bar lines, and the measures are numbered 1 through 8. The first measure is marked with a treble clef and a key signature of one flat. The second measure is marked with a bass clef and a key signature of one flat. The third measure is marked with a treble clef and a key signature of one flat. The fourth measure is marked with a bass clef and a key signature of one flat. The fifth measure is marked with a treble clef and a key signature of one flat. The sixth measure is marked with a bass clef and a key signature of one flat. The seventh measure is marked with a treble clef and a key signature of one flat. The eighth measure is marked with a bass clef and a key signature of one flat.

mf

f *p* *cresc.* *f*

dim. *p* *cresc.*

f *ritard* *mf a tempo*

f *dim.* *mf*

f *ff*

f

cresc.

ff

accel. al fine

con fuoco

GOOD NIGHT.

SONG WITHOUT WORDS.

*Moderato.**Secondo.*

FRANZ BENDEL.

p

poco ritard. *Pa tempo*

GOOD NIGHT. SONG WITHOUT WORDS.

Moderato.

Primo.

FRANZ BENDEL.

The musical score is written for piano and right hand. It begins with a piano (*p*) dynamic. The first system contains four measures. The second system contains four measures, with a forte (*f*) dynamic marking in the third measure. The third system contains four measures, with a *poco ritard.* (slightly ritardando) marking in the third measure and a *Pa tempo* (return to tempo) marking in the fourth measure. The fourth system contains four measures. The score includes various musical notations such as treble and bass clefs, key signature (two flats), time signature (8/8), and fingerings (numbers 1-5) for both hands. There are also slurs and accents throughout the piece.

Secondo.

pp poco ritard. *Pa tempo* *mf* *f* *dim.* *p* *poco ritard.* *pp*

Primo.

9



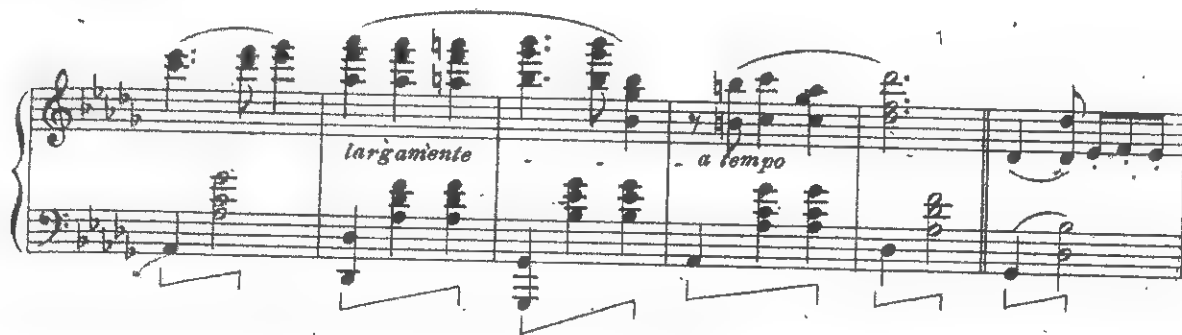
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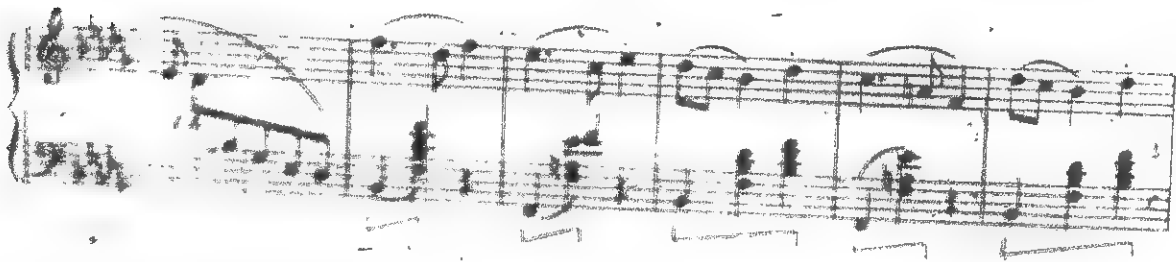
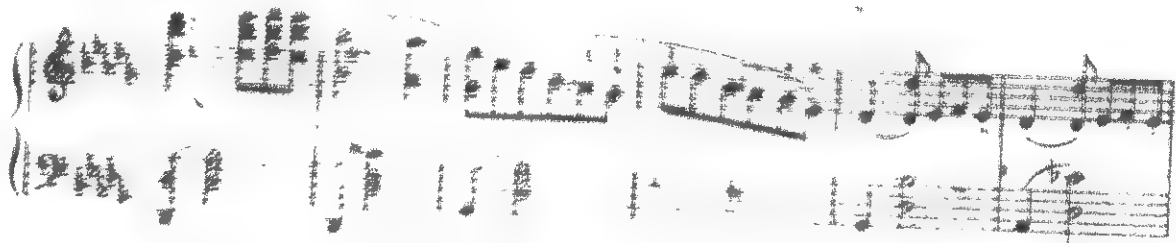
Tempo di valse.

Bodily, yet gracefully

FRANK H. COLBY.

The musical score is written for piano and consists of five systems of music. The first system is marked 'Tempo di valse' and 'Bodily, yet gracefully'. The second system is marked 'largament' and 'a tempo'. The third system is marked 'scherzo' and 'p'. The fourth and fifth systems continue the piece. The score is written for piano with treble and bass staves.





Handwritten musical score for piano, consisting of five systems of staves. The notation includes treble and bass clefs, key signatures (three flats), and various musical symbols such as notes, rests, and dynamic markings.

Tempo markings include *largo*, *largo*, *largo*, *largo*, and *largo*.

Other markings include *allegro* and *allegro*.

The score is written on five systems of staves, with the first system showing a key signature change to three flats. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Bagatelle.

Edited by Chas H. Farnes

Allegretto quasi Andante. 3/4

L. VAN BEETHOVEN Op. 11, No. 6.

p *Con una certa espressione parlante*

mf *cresc.* *sf* *p*

sf *p* *sf* *f* *cresc.* *ff* *p*

deceasol calando. *pp* *sf* *p*

f *p*

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff. The key signature is one sharp (F#). The music includes various dynamics and articulations:

- System 1:** Treble clef has a melodic line with fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10). Bass clef has a supporting line. Dynamics: *p* and *mf*.
- System 2:** Treble clef has a melodic line with fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10). Bass clef has a supporting line. Dynamics: *cresc.*, *sf*, *p*, *sf*.
- System 3:** Treble clef has a melodic line with fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10). Bass clef has a supporting line. Dynamics: *sf*, *p*, *cresc.*, *sf*.
- System 4:** Treble clef has a melodic line with fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10). Bass clef has a supporting line. Dynamics: *p*.
- System 5:** Treble clef has a melodic line with fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10). Bass clef has a supporting line. Dynamics: *p*.
- System 6:** Treble clef has a melodic line with fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10). Bass clef has a supporting line. Dynamics: *cresc.*, *decresc.*, *andando*, *pp*.

TOCCATINA. *EXTRACT.

The Melody is played with the thumbs of each hand in alternation.
It must be clearly defined and well brought out. Keep the muscles of the arms and wrists in a continuous state of relaxation, with the exception of a slight contraction of the thumbs, necessary to the proper marking of the melody.

Allegro con brio.

Wm. MASON Op. 45.

The musical score is written for piano in G major, 2/4 time. It consists of six systems of music. The first system is marked 'Allegro con brio' and includes the instruction 'D' brillante e con bravura'. The second system is marked 'martellato'. The third system is marked 'brillante'. The fourth system is marked 'quasi trillo' and 'sempre ff e con bravura'. The fifth system is marked 'Tutta in forza'. The sixth system ends with a double bar line and a fermata. The score features a continuous melody played with the thumbs of each hand in alternation, with various dynamic markings and performance instructions.

LETTERS TO TEACHERS

C. A. A. MASON.

I have three pupils, aged twelve, fifteen, and eighteen, who have very light, stiff hands. They cannot stretch octaves or chords, as they cannot separate their fingers. Does it seem to you a good plan to stretch their fingers apart, and others do not. Also another pupil, aged ten, who forgets her old pieces as soon as she learns a new one, although I keep her reviewing her old ones all the time. Kindly give me some advice and oblige.

L. U.

Since there is so much written for pianoforte (except primer pieces for absolute beginners) not containing chords and octaves, it is plain at the start that pupils not able to play chords and octaves have just one alternative, which is, either to become able to play them, or else find some other occupation than playing the piano. And since the pupils are taking lessons and evidently desire to play, the choice seems to be obligatory to stretch the hands until chords and octaves can be reached. The question, therefore, is, Can this be done, and if so, how?

I have never yet met with a pupil of fifteen or more unable to reach an octave. If the fingers are very short and the interphalangeal joints between the fingers come up far toward the second joints, the spread of the fingers will be very insufficient, and after the best has been done that can be done, the pupil will be inadequate to a great deal of brilliant music written for ordinary hands. Then there is much music composed by persons of large hands, able to play tenths easily, which always presents ordinary hands the same difficulty as ordinary music presents to those abnormally short hands.

If we want to play there is only one way, which is to take every possible method of enlarging the reaching powers of the fingers. For this purpose, after some preliminary practice upon the plain Two-Finger Exercises, let the pupil take up the broken thirds legato, as given on pages 21 and 22 of Vol. I of "Touch and Technique." Then go on to the exercises in extensions, as given on page 25 of the same book. Another kind of practice which is invaluable with hands of this kind, is that upon the Two-Finger Exercises in double sixths, as given on page 24 of the same volume. All of these forms have in view the flexibility of hand. The double sixths (which should be practiced with the hands separately) in particular are very mellowing. I have never known a hand to fail of yielding to these, if certain precautions are observed in the practice. Hold the wrist low, bring up the weak side of the hand so that the knuckle of the fifth finger is as high or higher than that of the second, carry the hand well over toward the weak side, so that the fourth and fifth fingers lie almost along the line of the keys (instead of lying crosswise of the keys, as they generally do with small hands), and, above all, without allowing the wrist to rise, raise the points of fourth and fifth fingers high, preparatory to striking. The second finger, which is usually raised very high in these exercises, must be kept very low. Devote all the attention to the fourth and fifth. This exercise has never failed me within three or four weeks' use, twenty minutes per day, to render the hand vastly more flexible; it also promotes reaching, and brings the hand up into a good curved position, or, which is more important, strengthens the hand so that it comes up into a good position without special attention.

I have often used a set of exercises, which Mason called "Extension Exercises" in the old book, in which, beginning with any letter of the chromatic scale, the two fingers play successively a major second, minor third, major third, and perfect fourth, and back, making a group of twelve tones, four triplets, on each degree of the chromatic scale. For instance, beginning with C, play C D, C E flat, C E, C F, C E flat, then D flat, E flat, D flat F, D flat G, etc., and so on, D, E flat, and the whole octave. This is played perfectly legato, and it must be carried through all the fingers. It is invaluable. Besides these, the pupil should go at the work of stretching the fingers apart in good earnest, and no evil results will be experienced except where someone remains some hours after exercising. When this appears, a little more slowly upon the exercises which concerned the forearm. Much of this can be done away from the piano by reaching upon a table, spreading a hand down between the fingers, and so on. Every kind of gymnastic contrivance may be used without fear, save only that you stop whenever aches appear.

As a rule, girls of this age have hands large enough to play octaves easily if they know how to get at them. It will be found very advantageous to connect them to take on notes with the fourth finger and thumb, and while holding the thumb much the same with the fifth finger. This is a good exercise.

With regard to the pupil who forgets her old pieces, you do not mention whether she originally learned them by heart, or only by notes. It is probably the latter. Memorization is brought with the aid of the notes, and

time comes. A period of revision is necessary for retaining the mind. She probably lacks application in her school work. Find out, and if so, do not worry yourself so much, for it is her own indifference which prevents her from making it easy. All you can do is to select your selections to her taste and appetite, a little better, and then she will after a while get interested. Remember that the world is principally made up of people who forget things. Otherwise it would be altogether too learned for a pleasant place of residence. Too much knowledge is cloying, you know. Let us be moderate.

With reference to the hands above mentioned, I will add, it is one of the curious contradictions of the world that when nature has taken particular pains to whittle a peg square, that peg always has a fascination for a round hole. And then it is a question whether to reshape the hole or whittle off the corners of the peg. And in any case the fit will not be so good as when a hole of one kind is fitted with a peg of the same kind.

Will you kindly inform me whether it is advisable to begin Mason's Two-Finger exercises with a pupil only half way through Beyer's "Instruction Book"? Never having employed them, or, in fact, seen them at all, I am unable to judge of the best time to commence them, or whether to use them or something else. The child has a splendid hand for the piano, very flexible, but I foresee much trouble to arise from incorrect position; also the wrist doing the work for the fingers." S. M. A.

A serious and intelligent teacher, such as the above letter represents, cannot do better for her work than to get the entire four volumes of Mason's "Touch and Technique," and read it carefully through, especially the directions with regard to the manner of applying the exercises. In this she will find an entire new world of which as yet she is ignorant. There are many methods of practice and varieties of touch which no other instruction book so much as mentions. Moreover, as I have repeatedly observed, it is one of the evils of our work that music is "run" by two opposite classes of people, those who play the piano, and those who know all about it but do not play. The latter generally know a great deal about music, but they do not always know music. They understand, but they do nothing intuitively nor musically. Now it is the main value of Mason's work that it comes nearer putting piano practice in line with the actual needs of musical playing than any technical work I have ever seen; and while some of the directions may not be clear to the new reader the first time, this is one of those cases where if the reader will proceed to "do" she will presently understand better. Doing and understanding go together, the one helping the other.

Now with reference to the Two-Finger Exercises, I have often said that it is invaluable, and ought to be taken up at the very beginning. I am aware that there are teachers, like Mr. Virgil, who believe and say that it is a mistake for Mason to require bearing down in the earlier stages, for the reason that it stiffens the wrist. But Mason obviates this by proceeding at once to the arm and hand touches and the devitalized, in which the flexible wrist is a *sine qua non*. Hence, he never meets this difficulty. A beginner ought never to know what a stiff wrist is. I mean a beginner of proper age, seven, eight, or so. An older one might.

Beyer's "Instruction Book" is a very fair primer of music in the key of C. But it has as little as possible relation to the art of piano playing. If you will get my "Twenty Lessons to a Beginner," and read it through, you will get the exact opposite of the Beyer work. I do not say you will like it better, but it will give you some ideas. I mention this work because it was written expressly to illustrate a way of introducing modern ideas and laying foundation for musicianship with young pupils.

"I am very much puzzled over Vol. III of Dr. Mason's 'Touch and Technique.' He uses the chord of the diminished seventh in the C position. Is not this the diminished seventh of G minor? And if so, why does he not put the proper signature of two flats?

"On page 7, referring to the derivatives from the diminished seventh, he speaks of secondary sevenths. Kindly explain what a secondary seventh is, and what figures in the tabular view are secondary?

"Is Figure XIII the so-called French sixth of E minor, and Figure XV the German sixth of the same scale?"

A. M. C.

Dr. Mason teaches the derivatives of the diminished chord as heightened positions, and I suppose he wrote the C position without signature because whoever writes that has been taken for the first would want to be changed the next derivative in time, and this would tend to obscure the common origin from a diminished and augmented triad, and tend to make the matter more difficult. The term secondary seventh was taken from "Richter's

Harmony," and is applied to all sevenths except that of the dominant. Hence all the derivatives of the diminished chord which are not straight dominant sevenths are secondary sevenths. The dominant seventh in the series are those numbered II, III, and IV. I believe this is all.

1. "How many scales are there? Please name them."
2. "Is the beginning and ending note of a phrase counted, or is only one of them, and which one?"
3. "Are not the notes with round dots over or under them accented with the 'elastic touch' described in Mason's Vol. I?"
4. "How many different touches are there in playing piano? Am anxious to know if I am giving all. By answering me through your good paper you will oblige."

M. D.

1. There are fifteen major and fifteen minor scales. You will find the whole assortment in the last pages of Mason's Vol. III of "Touch and Technique." Also in most musical primers. This is not the place for them.

2. Accentuation in music is primarily matter of rhythm, and is not determined by the place of a note in a phrase. The strong accent falls upon 1 of the measure always, except when this type is tied down and syncopated, when the syncopation is usually an anticipation of this accent. Hence neither the first, second, nor any other tone in a phrase is accented as such. It is accented by its place in measure, or by reason of some special mark indicated by the composer. When the first tone of a phrase is upon the strong pulse, it is accented, but because it is the strong pulse in measure, and not because it comes first in a phrase. You might as well ask me whether the first or second syllable of a word ought to be accented. It all depends upon the word. For this you consult a dictionary. But in music the bar tells you. Accent the next note, unless it is a rest. (The direction might have been conceived in Ireland, but let it pass.) The measure-place following the bar is the strong accent.

3. Notes written with dots over or under are played staccato, more or less according to the nature of the passage, and by elastic finger or hand touch according to circumstances. No rule can be given.

4. Nobody knows how many touches there are in piano playing, but you can be quite sure that you are not giving them all; you know this when your pupils live through it. In Mason's "Touch and Technique," Vol. I, are given the elementary and typical ways of touching the keys. They are the following:—

(a) Clinging legato, finger touch, holding down, with or without sliding from one key to the next. (I do not use the sliding exercise myself.)

(b) Down arm, where the weight of the arm falls upon the keys.

(c) Up arm, where a touch is made in the act of springing upwards away from the keys.

(d) Hand touch, the hand being thrown in somewhat like the free swing of a ball, the impulse coming from the forearm, but with a greater motion of the hand than of the forearm. This touch is not taught by other books, I believe.

(e) Finger elastic, in which the touch is made by first extending the finger perfectly straight, and then, violently abutting the hand, the finger making the touch in sweeping inwards towards the palm of the hand. This exercise is invaluable for strengthening the fingers. In artistic use it would not be used so violently except in a fortissimo passage, with staccato, and in not too quick movement. It means extreme individuality of tone and emphasis.

(f) The hammer touch of the finger, like that in five-finger exercises. This is the touch for scales, arpeggios, and all passage work for fingers.

(g) Devitalized finger, in which the hand and finger are devitalized as far as possible, and the playing is as light, fast, and delicate as possible. This is employed as an offset to the extreme pre-vitalizations of some of the forms preceding.

I believe that these are all the typical touches, but there are hundreds of shades, made by combining elements of two or more of these. Such combinations come of their own accord when the elementary methods are known. Musical feeling will indicate the time and the way.

—Patient practice goes for naught without artistic guidance. Place a gifted child with an incompetent teacher and you destroy much that nature has done. No amount of genuine and diligent study can obliterate bad precepts from the impressionable mind of youth. If you cannot give your child the best musical training, give him none. Let his time and your money be devoted to a better purpose than the development of a musical education.

THE SLOW PUPIL.

BY E. G. MASON.

Notice the adjective, the slow pupil, not the stupid pupil. These two varieties of pupils are often confounded by inexperienced teachers. The slow pupil may be taught to play, although it will take much time. He will also learn much about music and acquire much musical culture. Very often he has great perseverance and sometimes, though this is rare, a musical ear and a natural touch. His struggles to learn are constant and his faithfulness evokes the sympathy of his teacher.

A pupil of this class needs entirely different teaching from the pupil of quick intelligence. Take the matter of legato. A slow pupil may be weeks learning to connect the sounds of a legato passage. Why? Because he cannot by his ear or his eye detect the difference between a legato and staccato touch. Make him turn his back to the piano. Play a scale legato and then play it again staccato and ask him to tell which is legato and which is staccato,—he will fail to make the discrimination. This shows his ear to be defective. Such a pupil's ears are no help to him; they require training. But during the process of ear training (a process of the utmost importance) the pupil's improvement in manual dexterity must be small. Ear culture is a matter of months of careful practice under the direct supervision of the teacher. The teacher cannot place his dependence on that, he must call on the muscular sense. He makes the pupil overlap all the sounds, and when the pupil feels the fingers dwelling on the keys he gets his first practical idea of legato. At the risk of repeating what has been said once or twice lately in *This Etude* it may be stated that the process of attaining legato through overlapping is as follows: Suppose C and D (whole notes) are to be played legato. Instead of taking C up when D is played, hold it down for two beats and then take it up, repeating this for every two notes in the passage. In successive playings of the passage overlap less and less until the desired result is attained. The staccato habit may be overcome in this way and the ordinary legato enriched. It is impossible to give such a pupil a musical conception of legato, but a muscular feeling he can grasp. The mode of teaching him must be largely mechanical, only when he has gained considerable proficiency will purely musical considerations have any weight with him, and those must be of the simplest, such as making the melody louder (this word is used purposely), then the accompaniment or playing crescendo in rising and diminuendo in falling passages.

There is, however, a much more serious cause for this pupil's slow progress than his lack of musical ear, though that is bad enough. Very often he is lacking in the power of consecutive thinking. That is, knowing two things he sees no connection between them; can draw no inference from them, hence, without help can make no progress. His mental equipment is so poor or so little used, which is nearer the mark, that he cannot grasp the connection between the notes written. You may play for him a staccato passage, bid him notice how light and short you play the notes, and tell him that such notes have a dot over them. He apparently understands; but when a little later on he comes across notes with dots over them he seems entirely ignorant of the manner of playing them. Experience has convinced at least one teacher that this sort of thing is by no means always the result of carelessness or bad memory. There is a peculiar atrophy of mind, a paralysis, or at least inaction, of brain, which must be overcome before the pupil can be pushed ahead. This is the most disheartening obstacle that the music teacher has to overcome; and to many of us it seems to have its root in a wrong home training and in the extraordinary prostration of the public schools. Our pupils especially lack this power of consecutive thinking, and then, taken with their lack of imagination, as also their common way with all their powers of imagination and imagination they find a great new and great to make good teachers. Pupils with this mental obstacle will not and cannot be taught to play, they need a mental specialist as well as their physical, and who can

physical and mental training to give them sound bodies and take their attention from sports, games, and silly amusements. Any earnest teacher must feel outraged at being compelled to take some such pupil as has been described and try to do anything for him. But when something has been accomplished, when the pupil begins to show the desire to learn and the intelligence is awakened, as indicated by little things done without suggestion, then it is worth while, and one feels that the teacher's vocation is a noble one.

Many a teacher has, however, found it impossible to do this for a slow pupil. Can anything at all be done? This can be done: make sure that he acquires some musical knowledge. If, when the pupil has left the teacher, he knows what legato and staccato are, can write notes on the staff when struck on the keyboard, can tell accurately what a tie is, what a slur is, and the rest of the rudiments of notation, something substantial has been done. If a pupil cannot be taught to play, put knowledge into his head, so that he may be better off than he was when he came to you.

After all, music teachers do not teach music as much as they ought. They teach études, exercises, pieces.

CHOPIN'S MUSIO.

The piano music by Chopin is a legacy of incalculable value. It is immortal. It touches us at the very nerve centres. It causes us to dream waking dreams, to sigh with its creator, as he lays bare his heart, and tells us of his cruel disappointments, his grief and pain. His entrancing, heaven-born melodies wander through our minds at night, when the shadows lay thick and dark over the earth, and in our fancy we imagine the soul of Chopin floating through the starlit world, dreaming, sighing—so often sighing. Could such a mind as Chopin's be fastened down to the academic rules of form authorities? Can we imagine his soaring thoughts to be nipped in their flight by the restrictions of rule, or a measuring tape? No. Chopin practically created his own form, and we all know how beautifully symmetrical it is, and how delightful and spontaneous are the contrasted period groups, with their ever changing harmonic dress of the finest and most costly musical texture. We are so used to—*for he gave the world his life, in his music, and perhaps we owe to his influence much that is beautiful in piano music since his day.* We know that the sonata is practically dead, and that it died with Beethoven, or was it that Chopin set the fashion and caused the current composition to flow in his direction? At all events his spirit desired freedom, and we have this freedom marvelously expressed in his glowing, throbbing, passionate tone poems.—W. O. FORSTER, in *The Week*.

LISZT'S MUSIO AND STAVENHAGEN'S LISZT PLAYING.

There is a great variety of opinion regarding the art value of Liszt's compositions. Some good critics consider that Liszt was not a composer of special worth, while others think that some of his compositions mark the highest art limit known in pianoforte music. The following account of how some of Liszt's works were played, and their effect upon the audience, will be of interest, and perhaps give helpful suggestions to our readers.—EDITOR.

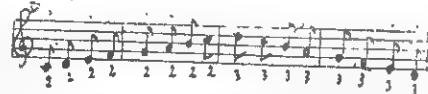
Stavenshagen's Liszt playing is a thing apart; never before in Boston has been heard such thoroughly satisfactory playing. His touch transmutates much of the heavy metal of the famous Hungarian's works into virgin gold. Triviality, platitudes, long drawn out demonstrations of nothing in particular are forgotten, and while sitting the shell one can almost believe that Liszt was an inspired genius as well as a composer of piano music. The ponderous affectations of "Le prélude" and "La marche" are not to be seen in his playing. It may be that some will be in the habit of saying in criticism, however, that his playing is too perfect, but it is not to be denied that his playing is a masterpiece of art. Whether or not Liszt is overrated, his playing is a masterpiece of art.

food, when taken in large doses, is another question, which need not be discussed here. Mr. Stavenshagen's Liszt playing is brilliant in the highest degree; difficulties become playthings to him; he is exquisitely graceful and overpoweringly tumultuous by turns; he not only plays, but fills the air with Liszt, and one is forced to breathe it and become intoxicated with it as with laughing-gas. One may protest, but one is helpless, benumbed, bewitched, and all the air quivers with points of dazzling light and with the roar of hurrying tornadoes. You awake to real life with tortured nerves, but it is impossible to deny the transcendent skill of the magician who has woven the spell about you. Does Mr. Stavenshagen prefer this restless storm to placid sunlight? On Thursday afternoon he played three of his own compositions—"Capriccio, an Intermezzo and a Menuetto Scherzando"—three dainty, graceful pieces, all sunlight!—*Boston Gazette*.

A SUGGESTION TO TEACHERS OF "MASON."

BY O. SUPPICH.

Most teachers will experience some difficulty when teaching the fast forms of Mason's two-finger exercises, in having their pupils keep up the wrist action required for every alternate hand touch. I find that some pupils hold their wrists stiffly and play all the notes with a finger touch. Rather not have them play the fast forms at all than in such a manner! To overcome this I have the pupils play only the notes that must be played with a hand touch, leaving out the second note of every group, like this:—



This can easily be played fast, after they have had these touches impressed firmly on their minds, then add the omitted notes (the finger touches) and play, as written:—



Thus the fault is easily remedied, whilst at the same time the pupil will have obtained a clearer idea of the aim of the exercises and of the two touches involved.

WHAT IS A LOVE FOR MUSIC.—How many young ladies glibly rattle off the phrase, "Oh, I do so love music!" without thinking in the least what is meant by it. When the subject is sifted to the bottom, it is found that the persons who "love music" really mean that they love a tune! In this they are not at all remarkable, since the love of melody is planted in every human breast from the lowest stages of civilisation to the highest. People might as well say, "Oh, I am fond of eating," or "I enjoy sleeping," for music is as natural a function as either. The tired man sleeps, the hungry man eats, the pleased man sings, if he obeys, or can obey, his natural impulses. The love of tunes is shared by all the world. But, in investigating the crude love of music which is so freely expressed, one sometimes comes upon an untrained musician who loves not only tune, but the combinations of harmony, and even counterpoint; who is able to detect beauties in three- or four-part music, and prefers the combined effects of music to any unison passage. This is the true musical mind in a natural state. Such a person is almost certain to develop into a fine musician, if properly trained. On the other hand, in many rare cases, one can discover strange interests which dwell in all its forms, even in the simplest melodic fragment. Such men are situated in mind that they are attracted to those which are unusual. Once such a man finds a musician, was of this class.

HINTS AND HELPS.

AN EVIL REPORT.

The best education of true ability, in a highest sense, is something that can be said. *Samuel Johnson.*

Let not a day pass of your life, without having heard some fine music, and a noble poem, or seen a beautiful picture. *Goethe.*

When an artist has been able to say, "I know, I know, I conquered," it has been at the end of patient practice. *Carryer Elliot.*

The best way to comprehend is to do. What we learn that way thoroughly is what we learn to some extent by ourselves. *Immanuel Kant.*

Skill is a consequence of education, and skill is a power over learning to increase itself, and improve the condition of man. *Longinus.*

A person can never possess more capacity than another, yet none can be found who cannot be educated to improve at all. *Quintilian.*

Wants you know a thing, to hold that you know it; and when you do not know a thing, to allow that you do not know it; this is knowledge. *Confucius.*

The price of retaining what we know is always to seek to know more. We preserve our learning and mental power only by increasing them. *Henry Darling.*

We ought to be able to say as Richter did: "I have made as much of myself as could be made of the stuff, and no man could require more." *Samuel Smiles.*

If you allow yourself to rest satisfied with present attainments, however respectable they may be, your mental garments will soon look very threadbare. *F. W. Faxon.*

Music is never stationary; successive forms and styles are only like so many resting-places—like tents pitched and taken down again on the road to the Ideal. *Frans Liszt.*

The safe path to excellence and success in every calling is that of appropriate preliminary education, diligent application to learn the art, and assiduity in practicing. *Edward Beeret.*

From the bottom of my heart do I detest that one-sidedness of the uneducated many who think that their own small vocation is the best, and that every other is a humbug. *Schubert.*

You may be a genius and still trample art under foot. You may be one only possessing meager talent and still claim the respect due to him who strives worthily. *Ferdinand von Hiller.*

Our whole life is an education; we are ever learning; every moment of time, everywhere, under all circumstances, something is being added to the stock of our previous attainments. *Paxton Hood.*

We cannot imagine a complete education of man without music. It is the gymnastic of the affections. In suitable connection with exercise, it is necessary to keep body and soul in health. *Jean Paul Richter.*

It has seemed to me that the highest range of human talent is distinguished, not by the power of doing well any one particular thing, but by the power of doing well anything which we suddenly determine to do. *Francis Heyland.*

No important result can be attained with regard to the cultivation of any object which affects the temporal or material well-being of our species, without cultivating an intense determination to it, of intelligence, and, finally, industry, energy, and practical perfection. *Thomas H. Robinson.*

Music is given essential to any young person, I would say to him. Try to surround the company of your friends. In music and life there is the most sublime beauty. Learn to listen rightly; the great pleasure of life is in it. When you have found the right way, they will find it. When you have found the right way, they will find it. When you have found the right way, they will find it. *William H. Frank.*

OF CALIFORNIA.

The last included three years up here, first class 20 cent, second class 15 cent, and third class 10 cent. The professor assured me that if Mr. Pischytsch's price did not suit me I would make my own terms and it would be alright, and he then bowed me down the rocky stairs.

It is at such places as this that pupils receive a faulty idea of music in general, and classical music in particular, and future first class instruction is rendered exceedingly difficult for teachers and pupils.

SOME HELPS FOR THE TOWN TEACHER.

BY CECIL CARL FORAY.

In teaching piano in the smaller towns, it seems to me that the teacher has frequently greater difficulties to contend with than the more advanced and higher-priced teacher in the city. Although the competition may be just as keen, and probably more so, in the city, I think the pupils who go to the more-advanced teacher are, in most cases, more in earnest, and go with the intention of making the most of their opportunities; whereas the town teacher very frequently has pupils come to him who do not care whether they learn or not, and if they do they never get any assistance from home, either by word of encouragement or otherwise. In fact, sometimes the parents do more to hinder the advancement of their children than to assist them, by wanting them to learn only certain showy pieces, which in nine cases out of ten are unsuitable. In such cases it is necessary in a certain sense for the teacher to instruct the whole family in order to get the pupil to take an interest and do proper work.

If such pupils went to the more advanced teacher he probably would not accept them, but the country teachers cannot afford to do that. What can be done?

In a great many cases the fault lies with the teachers. They do not study the nature and temperament of their pupils and give every pupil the same studies and pieces. In teaching technic they teach the fingers and muscles only, thus making it simply manual labor, and do not appeal to the understanding, which will help to make it a work of pleasure. They forget that the brain controls the fingers.

With a new pupil who is not interested in music, and does not like to practice, I do not use studies at all for the first few lessons, except perhaps, a few finger exercises, which do not impress the pupil as work, but give something with as pleasing a melody as possible, and then as the pupil begins to think that he is learning something really pretty, I try to show how much more artistic he may make it by practicing certain exercises. Right here I may say teachers do not, as a rule, analyze their pieces for the pupil enough. Some of them in fact cannot do it if they try. I think all of our pieces should be analyzed; show the pupil how it is divided into subjects, phrases, periods, etc. In this way we get the pupil interested in musical form and harmony, which every student of music should know something of. If we would use this plan more we would not have so many pupils objecting to harmony because "they think it so hard."

In teaching a beginner who is very young and does not like to practice, I make it a rule to always have something of interest to tell the pupil, relating of course to music. In this way the lesson hour becomes an hour of pleasure as well as profit to the pupil. It may sometimes take a good deal of trouble to do this, but the result will always pay for the extra time spent. There are many books, which would be of use to the teacher in this way; "Anecdotes of Great Musicians," by Gates, I think is an excellent work for the purpose.

In conclusion let me impress upon teachers the importance of teaching harmony, musical form, and history to their piano pupils. I know these subjects should be taught at a separate lesson, because there is not always time during the piano lesson, but this cannot always be done. During the piano lesson and make time for these equally important subjects. Better results will be obtained when to the playing, besides having a broader knowledge of the "Art of Music."

DEVELOP THE ARTISTIC NATURE

I was much struck by a short article in the February number of *The Etude*. It was entitled "Developing the Musical Soul," and was written by Charles Orlin Blakelee. The author expressed a hope that teachers develop up the musical nature of their pupils continuously by too much insistence on the mechanics of music. "There are laws," he said, "for concentrating the vital forces and unfolding the many powers of the soul. Why not investigate the matter and see if we cannot be the cause of bringing before the world many more musicians, full of emotion and power, as well as mental or mechanical executioners?" There is so much wisdom in those words that I am sure Mr. Blakelee will pardon me if I make them the text of this article.

The development of the musical soul can be accomplished best by a systematic development of the artistic nature in general. If a musician desires to be a great artist, he must not commit the fatal mistake of burying himself so deep in the rat of music that he can never get out of it. The artistic nature is many-sided, and a one-sided development is detrimental to it. No man can be a great artist who is narrow minded; but every man whose entire study and thought are confined to one subject, is bound to become narrow-minded; he cannot help it. Breadth of conception, wide sympathy, intellectual grasp, self control, and the fine equilibrium of high artistic repose are to be attained only through liberality of culture. An artist ought to be a cultivated gentleman. I am aware that this is generally conceded; but a great many musicians, who are true gentlemen, omit the cultivation. They know music and they know nothing else; and then they wonder how it is that they fall short of attaining their own ideals.

It is not necessary that a musician should become a close, assiduous student of other arts than his own. It is not technical, practical knowledge that he wants; but that largeness of mind, that power of analysis, that synthetic grasp, and, above all, that fine sensibility, which comes from an even and general development of the intellectual and emotional nature. It is not essential that a musician should become a prodigy of learning like, for instance, Franz Woepke, who, according to M. Taine, was "erudite in many eruditions." He was a profound mathematician, and in pursuit of mathematical knowledge he learned Arabic, Persian, and Sanskrit. He knew Greek and Latin and spoke the leading modern tongues with fluency. His printed works are in three languages.

But what the musician needs is that liberal culture which keeps a man off the broad level of his times and never lets him get down into the hollows. A musician ought to read the newspapers. I know many who do not. They read the musical departments, and then they stop. But a musician ought to take enough interest in the other arts to read about them, too. More than that, he ought to go to the theater, think and talk about dramatic art and acting, and discuss it with his friends. Why? Because acting joins hands with music in the opera—yes, in every properly made song. The dramatic element pervades both arts, and the musician can learn much in the playhouse that will broaden his style.

The musician should read in the newspapers about books and pictures; for these, too, contain food for the emotional and intellectual sides of musical art. A knowledge of what is going on in painting, sculpture, and literature is bound to widen the mental horizon of the musician. I need hardly add that for the composer things things are learning with attention. One has only to think of Schubert's epoch-making "Erl-King," Beethoven's "Eurydice," and "Huguenot," Mendelssohn's "Midsummer Night's Dream," Wagner's "Parsifal," and Wagner's "Tristan and Isolde," to know how much music owes to literature.

But what is said in these my spare paragraphs. The point I desire to urge is that teachers should not be content to demand of their pupils an art so far removed from the things that touch the common nature. Many students of talent who turn up our noses at such studies as a part of their musical

training in the maintenance of that mind. And the more material the mind has to work with, the more vigorous is the work. A narrow minded man is incapable of large mental effort; a broad minded man can bring into everything he does. But you cannot broaden a mind by continually finding it open one subject any more than you can perfect your technique by forever playing Beethoven's sonatas.

Let me add that it would be well for the musician if he could have at least one study besides music. I am aware of the tremendous demands that our art makes upon the time and energy of its devotees; but they are no greater than those of literature or pure science. Yet the great men of the world have never been tied to one study. Goethe, the greatest natural philosopher in Germany, was also the greatest physician; Kant, the metaphysician, was one of the most learned astronomers in Europe; and Goethe, the immortal poet and novelist, was also an accomplished botanist, mineralogist, and natural philosopher. Systematic methods and economy of time enabled these men to achieve so much. If the musician desires to liberally cultivate himself he must economize his time. If he can manage to arrange his hours so that he can honestly study some subject wholly dissociated from music, say, botany, or decorative drawing, or just weatherology, he will broaden and balance his intellectual powers, and perhaps bring into his artistic nature precisely the elements needed to give it a perfect equilibrium. If men and women engaged in other pursuits can find time to study music, why cannot the musician find time to study other things?

INDIVIDUALITY.

Studying the mechanism of the piano is one thing, studying the soul of the musician another. How many students have striven to acquire the "velvet" touch of a master; how many ambitious pianists have devoted long hours in trying to make the piano sing according to rules; who have sedulously studied all that Thalberg and others have written on the subject, who have mastered all the tricks of technique, yet who remain bungling pounders to the end!

A Rembrandt cannot teach his pupils how to become Rembrandts; nor can a Robinsteins graduate Robinsteins from a conservatory. If these true truths were remembered what a vast saving of printer's ink and paper might be saved! We should no longer be bored with ambitious professors attempting to reveal the secret of piano playing in one lecture; we should see pupils struggling to reach a limit beside mere finger proficiency; we should see with the worship of a higher ideal the overthrow of pretentious charlatanism and a general improvement in musical art. Just now a large amount of musical teaching begins and ends in words; between the guish of pseudo sentiment and pseudo science the practical part of musical art is in a bad way, and the misfortune is that nothing but bitter experience can teach the student the difference between self-respecting knowledge and elaborate humbug.—*Leader*.

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— Psalm 100. Decet	10
— Psalm 100. Undecet	10
— Psalm 100. Tricet	10
— Psalm 100. Pentecet	10
— Psalm 100. Heptecet	10
— Psalm 100. Nonet	10
— Psalm 100. Decet	10
— Psalm 100. Undecet	10
— Psalm 100. Tricet	10
— Psalm 100. Pentecet	10
— Psalm 100. Heptecet	10
— Psalm 100. Nonet	10
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— Psalm 100. Undecet	10
— Psalm 100. Tricet	10
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— Psalm 100. Tricet	10</